

# THE AMERICAN ORGANIST

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

#### After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
i—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire. voices.  
o—Organ. 3p.—3 pages, etc.  
p—Piano. 3p.—3-part, etc.  
Hyphenating denotes duets, etc.

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NEW YORK CITY



**CHRIST CHURCH, ROCHESTER**

Notice that the mirror by which the organist controls his choir is built into the case, not hung in front of it.

# THE AMERICAN ORGANIST

December, 1938

## Restoration of Christ Church Organ

By DONALD S. BARROWS

ORGANISTS who have been or may be faced with the problem of transforming an old organ of indifferent tonal scheme into the nearest approach to a more effective instrument which available funds permit, may be helped by the following account of the "restoration" of the organ in Christ Church, Rochester, N. Y. The word is used advisedly, as the original organ in the present edifice was an excellent example of the work of "the Hooks," built in 1862 for Emmanuel Church, Boston, and purchased for Christ Church in 1891. The original stoplist in pre-Buhrman nomenclature was:

PEDAL		Viole d'Amour	
16	Double Open Diap.	4	Octave
	Double Dulciana		Flute Harmonic
8	Violoncello		Violina
GREAT		IV	Mixture
16	Open Diapason	16	Double Trumpet
8	Open Diapason	8	Trumpet
	Clarabella		Oboe
4	Octave	CHOIR	
2 2/3	Octave Quint	16	Aeoline
2	Superoctave	8	Dulciana
V	Mixture		Keraulophone
8	Trumpet		Melodia
SWELL		4	Flute
16	Bourdon		Celestina
8	Open Diapason	2	Piccolo
	Stopped 'Diapason'	8	Clarinet tc

Prior to its reinstallation in 1891, the organ was thoroughly overhauled by Woodbury & Harris of Boston and a Swell Vox Humana and Pedal "Quinte" added. The console was rebuilt for reversed tracker-action and with some pneumatic amelioration of the heavy action with manuals coupled. As I recall my first acquaintance with it in 1915, the amelioration was not impressive.

Any criticism herein is not directed towards the Hook organ of Civil War days. Its tonal scheme was logical and is reminiscent of ancient continental instruments frequently described in these pages. Parish records and the memories of older members attest to the satisfactory tone quality of individual voices and to the effective brilliance of the ensemble, but another rebuilding of the organ was overdue in 1919 to replace aging pipes and obsolete mechanism, and to augment the tonal resources to meet the needs of the largest Episcopal church in the city and present diocese of Rochester.

The rebuilding of that year left nothing of the old organ

*An organ of 1862 left Emmanuel Church, Boston, in 1891, settled down in Christ Church, Rochester, N. Y., served uncomplainingly till 1919 when it got a new lease on life, and now is rewarded with a complete, painstaking, and expert modernization.*

but the usable flue pipes. The new action was electro-pneumatic and the console was placed across the chancel from the organ at a level below that of the stalls, where, surrounded by the tenors, the organist-director was obliged to look through his music and between their necks in a vain attempt to exercise any hypnotic control over the choristers on the cantoris side.

### 1919 REBUILD

PEDAL		8	Diapason*
32	Bourdon		Stopped Flute*
16	Diapason-1*		Quintadena
	Diapason-2		Viole d'Orchestre
	Bourdon		Salicional
	Bourdon (S)		Voix Celeste
	Dolce* (Dulciana)		Aeoline*
10 2/3	Quint*	4	Flute Harmonic*
8	Octave		Violina*
	Flute	2	Flute Harmonic
	Cello*	IV	Mixture*
16	Tuba (G)	16	Contrafagotto
8	Tuba (G)	8	Cornocean
GREAT			Oboe
16	Diapason*		Vox Humana
8	Diapason		Tremulant
	'Open' Diapason*	CHOIR	
	Stentorphone	16	Dulciana tc
	Gamba	8	English Diapason
	Harmonic Flute		Dolce*
	Clarabella*		Melodia*
4	Octave*		Keraulophone*
	Flute		Gemshorn
2 2/3	Twelfth*	4	Flute d'Amour*
2	Fifteenth*	2	Piccolo*
16	Tuba	8	French Horn
8	Tuba		Clarinet tc
4	Tuba		Harp
SWELL			Tremulant
16	Bourdon*	*From original organ.	

The old Swell Mixture broke at every octave because of its acute scaling. It may have been correct for the original pressure, but at 5" established in 1919 it was unendurable. One

rank was removed later without improving its blending or corroborative qualities. The old Great Mixture was omitted and a fluty Stentorphone added. The solitary Hook Octave, designed for a single Diapason, has manfully tried for nineteen years to serve three Diapasons.

The Pedal 32' Bourdon was a real register, but for no good reason which now appears, was placed in the new Swell chamber on the third floor of the church tower, and of course, under expression. The Great Tuba unit, of undue size, was placed in the open Pedal chamber back of the side tone-opening, from whence its uncontrolled roar smothered the rest of the organ for one-quarter of the congregation. Meanwhile, the 32' upstairs behind the shutters could only be surely heard or felt by looking at the stopknob.

Note that the Swell Diapason was originally reinforced by an Octave. This was omitted in 1919. Another tonal and mechanical infelicity was the duplexing of the ancient and honorable 4' Harmonic Flute and adding 12 top pipes to make a Flautino—which it does not. The Pedal department lacked a single clear-cut 16' flue tone, and the so-called Dolce was louder than the Bourdon and Gedeckt together. Some of its pipes are now in the first Pedal Diapason rank.

We come now to the 1938 reconstruction of the organ which (so far as less than \$5,000.00 would permit) attempted to: (1) fill out the various tone families in each division, (2) provide adequate harmonic corroboration, (3) provide ac-

companimental stops on the Great manual, (4) give definite tone in varying degrees to the Pedal, (5) place all the reeds under expression, (6) provide more coloring material, (7) balance the ensemble, (8) make the heavy reeds available not only in full-organ chords, but for characteristic fourth-manual effects with a three-manual console, and (9) get a new, faster, more complete and more convenient console, the efficiency of whose combination mechanism would not be dependent upon the uncertain longevity of rubber-cloth covered bellows.

The 1938 stoplist shows the extent to which these objectives were attained. Under 2 we have the Pedal Mixture, seven ranks of mutations on the Great, and the old Swell Mixture entirely rebuilt with only two breaks. For lack of space on the topboard, only three ranks could be accommodated up to f<sup>1</sup>. There was no space on the Great chest for any accompanimental stops except the Harmonic Flute, so the Choir Keraulophone was borrowed. Many of the original Clarabella pipes had split, either from age or mirth over their motley associates.

Under 4 we have added a 16' extension of the Keraulophone and a 16' Violone, and borrowed the Contrafagotto from the Swell. Why this last was not done in 1919 can perhaps be answered from the pages of Audsley. The 32' Bourdon is now downstairs where it belongs, and the Tuba unit has taken its place behind the Swell shutters.

ROCHESTER, N. Y.  
CHRIST EPISCOPAL CHURCH  
*Buhl Organ Co.*  
Specifications, Donald S. Barrows  
Erection, W. H. Barlow  
Finishing, P. E. Buhl  
Organist, Mr. Barrows  
Guest Organist, Maj. John A. Warner  
Dedicated, Oct. 16, 1938  
V-43. R-53. S-73. B-28. P-3470.  
PEDAL 4 1/2": V-4. R-6. S-17.  
32 BOURDON 39w\*  
16 DIAPASON-1 44w  
Diapason-2 (G)  
Bourdon  
Bourdon (S)  
Keraulophone (C)  
VIOLONE 44m  
8 Diapason  
Diapason (G)  
Keraulophone (C)  
Violone  
5 1/3 Keraulophone (C)  
4 Bourdon (S)  
III MIXTURE 96m  
15-19-22  
16 Tuba (G)  
Contrafagotto (S)  
8 Tuba (G)  
\*First 5 pipes polyphoned.  
GREAT 4 1/2": V-12. R-17. S-18.  
16 DIAPASON-3 12w73m  
8 DIAPASON-1 12w49m  
DIAPASON-2 61m  
Diapason-3  
Keraulophone (C)  
FLUTE h 61m  
4 OCTAVE-1 61m  
Diapason-3  
FLUTE h 61m  
2 2/3 TWELFTH 61m

2 FIFTEENTH 61m  
II SESQUIALTERA 122m  
12-17  
V MIXTURE 305m  
15-19-22-26-29—CC  
8-12-15-19-22—c<sup>1</sup>  
1- 4- 8-12-15—f#<sup>2</sup>  
16 Tuba\*  
8 TUBA MIRABILIS\* 61r  
TUBA\* 85r16'  
4 Tuba\*  
8 CHIMES† 20  
\*In Swell chamber, 10" wind.  
†In Choir chamber.  
SWELL 4 1/2": V-16. R-19. S-23.  
16 BOURDON 97w  
8 DIAPASON 8w65m  
STOPPED FLUTE 73w  
Bourdon  
V. D'ORCHESTRE 73m  
SALICIONAL 73m  
VOIX CELESTE 73m  
AEOLINE 73m  
4 OCTAVE 73m  
FLUTE h 73wm  
VIOLINA 73m  
2 2/3 GEMSHORN 61m  
2 Bourdon  
IV MIXTURE 216m  
15-19-22—CC  
8-12-15-22—d<sup>1</sup>  
1- 8-12-15—a<sup>2</sup>  
16 Tuba\* (G)  
CONTRAFAGOTTO 97r  
8 Tuba Mirabilis\* (G)  
Tuba\* (C)  
TRUMPET 73r  
OBOE 73r  
VOX HUMANA 73r  
4 Tuba\* (G)  
Contrafagotto

Tremulant  
\*Wired from Swell keys for fourth-manual effects; not affected by Swell couplers.  
CHOIR 4 1/2": V-11. R-11. S-15.  
16 Keraulophone  
8 ENGLISH DIAP. 73m  
KERAULOPHONE 97m16'  
MELODIA 73w  
QUINTADENA 73m  
GEMSHORN 73m  
DOLCE 73m  
UNDA MARIS tc 61m  
4 Keraulophone  
FLUTE D'AMOUR 73w  
2 2/3 Keraulophone  
2 PICCOLO 73m  
8 FRENCH HORN 73r  
CLARINET 73r  
HARP 49b  
Tremulant  
COUPLERS 19:  
Ped.: G. S-8-4. C-8-4.  
Gt.: S-16-8-4. C-16-8-4.  
Sw.: G\*. S-16-8-4.  
Ch.: S-16-8-4. C-16-4.  
\*For fourth-manual effect.  
Combons 30: P-6. G-6. S-6. C-6.  
Tutti-6. Combons are on the 'Austin system,' housed in the console and all-electric, except that the main solenoids are replaced by pneumatics.  
Crescendos 3: S. C. Register.  
Register-crescendo selective, by stop-tongues over the top manual.  
Reversibles 5: G-P. S-P. C-P. S-G. Full-organ.  
Cancels 5: P. G. S. C. Tutti.  
Two registers are provided-for in the console, for a Processional Organ. Stop tongues are to the right, over the top manual.





**CHRIST CHURCH CONSOLE**

*The processional starts from the room hidden by the light-colored curtain on the organist's right*

New coloring material includes: Swell 2 2/3' Gemshorn, Choir Unda Maris, and the Nasard from the Keraulophone unit. The "fourth-manual effect" may not be needed for organists who play nothing but Bach, but is greatly needed by the benighted ones who occasionally play things like Guillemant's First Sonata or Faulkes' Festival Prelude on Ein Feste Burg. The new Tuba Mirabilis and the Tuba unit (at 16', 8', and 4') can be individually drawn on the Swell, but are not affected by any couplers.

The photographs of the console and the mechanical notes to the stoplist should answer any questions regarding that important detail. The new organ case is unusual in that the necessary mirrors are hung in back of the open panels instead of being stuck up outside the case to hide the architectural details. They are tophung and adjustable from the front of the case. The rows of panels above and below the mirrors are screened with bronze wire netting. The Choir Organ had for nineteen years spoken against, and within about 18" of, the old solid wood front.

Perhaps a word should be said about the units, but with no hope of convincing those uncompromising theorists who have unlimited space and funds at the disposal of their imaginations, but who probably could not detect proper unification without first seeing the stoplist. It was stated earlier that this job had to be done for less than \$5,000. We inherited the Tuba unit and its chest from 1919. We do not have to play it ineffectively at all three pitches just because the stop-tongues are there, but we can make a number of intelligent choices in registration.

The Great Diapason unit affects only Diapason-3, the weakest. The old pipes were in bad shape, but we pooled the Double and the Third and got almost enough good pipes for the unit. Also, we needed the space Three used to take up. The Swell Bourdon unit provides an 8' Flauto Dolce and a 2' Flautino, whatever T.S.B. may call them, and the latter stop is in due proportion to the 4' Flute. All the pipes of this stop which you hear are of open metal, but still we must call it a 2' Bourdon—or else!

The Swell Contrafagotto had to be unified part way at least to use it in the Pedal. At 4' pitch we call it Oboe Ottava when T.S.B. is not looking. It is not played at 8' but furnishes a proper octave for the Oboe.

The Choir Keraulophone needs still less defense. It is the next to the softest stop in the Choir. (The Unda Maris is regulated to match the Dolce and, incidentally, is made from the 1919 16' to Dulciana pipes, displaced by the Keraulophone 16' extension.) It can be effectively used at 4' or 2 2/3' with anything louder than itself.

Through the cooperation of the 1938 builder, the old console (9" below the choir-stall floor) was swung around so that the new elevated platform could be built into the new wall opening, and was kept playable in part until the new console was connected.

While exactly the same combination of problems will never face anyone else, it is hoped that some of the individual solutions, either described herein or apparent from a comparison of stoplists, will be helpful to others.

The "restored" organ was dedicated Sunday evening, October 16, at a service of choral evensong. The dedicatory organ numbers

Bach.....Toccata in F  
Widor.....Andante Cantabile from 'symphony' IV  
Franck.....Chorale in A-minor  
were played by Major John Adams Warner of Albany, N. Y., a pupil of Widor, who, in his early years as a member of Christ Church parish, frequently played the old Hook organ.

#### ADDENDA

By special request we permit these pages to tell an untruth or two. In the original first stoplist, it is by no means a Double Open Diapason in the Pedal; it is but a single open Diapason of double-length pipes. It is not a Double Dulciana, but only a single Dulciana of pipes of double length. The 16' pitch indication tells the truth; the stop-name tells a falsehood. Nothing would be gained by perpetuating the Hooks' ignorance of spelling; so we correct that. Thanks to Dr. Audsley, we now have no excuse for ignorance, though prior to Dr. Audsley's book it would have been exceedingly troublesome to dig up correct spelling in the unusual cases. The 1862 'pre-Buhrman' stoplist is probably fairly accurate, if we overlook the falsehoods in nomenclature, but comparing the 1919 stoplist with the Author's text, we may have some doubts as to which is what and why; but let it go, it serves all the Author's purposes faithfully enough. Yet it's an important point in favor of the 'post-Buhrman' stoplist methods; we can be accurate and give details with T.A.O.'s stoplist form; I have yet to see any other form that accomplishes that.

The Author forgot to say that the present restoration is strictly his own work. Mr. Barrows, as all good T.A.O. readers know or should know, is a business-man who earns a living, but plays the organ because he just can't get away



Christ Church Console  
Right jamb indicator-board  
Designed by Donald S. Barrows

from it, and who at one time owned and directed an organ-building business; his chief interest is organ design. Now if only he'd adopt T.A.O.'s stoplist form in all its pestiferous details he'd be the perfect combination of designer and player.

All console readings are left to right and top to bottom, unless otherwise noted.

Left jamb: Swell, two upper rows; Pedal, two lower. In each case the couplers are in the upper row and next to the player. The long tablet over the upper left row (where the Swell reeds are) merely reads: "Tubas, not affected by couplers." Right jamb: Great, two upper rows; Choir, two lower. Again the couplers are in the upper rows and next to the player. Reeds are lettered in red.

The two dark piston-like knobs over the middle of the top manual are small lamps. To the right over the top manual are some indicator lights. The three central rows of eight lights each are indicators for the three crescendos, Choir, Swell, and register. Top row, left: Full-organ reversible, and pilot. Top row, right: Nave and vestry signal lights, with signal-buttons directly under them. The two short stop-tongues to the left are selectors for the register-crescendo; those to the right are for that future two-voice Processional Organ. Mr. Barrows says:

"The two lights to the right are choir signals indicating respectively the start of the choir procession from the vestry and its arrival at the rear of the nave, at which point the processional hymn starts. The pistons below these two lights operate buzzer signals to the choir." Register-crescendo selectors operate thus: "When the Choir selector-key is depressed, the full range of the register-crescendo brings on only full Choir with appropriate Pedal; the Swell selector-key performs the same function for the Swell Organ. When both keys are down we have Swell coupled to Choir and a suitable Pedal for that combination. When both keys are up, the register-crescendo operates on the full-organ as usual."

Pistons over the top manual are the 6 piston-masters; touch one and the three manual combons of that same number operate. Under the Swell manual: S-P reversible, Swell cancel, 6 Swell combons. Under Great: 6 full-organ combons, S-G and G-P reversibles, Great cancel, 6 Great combons, full-organ reversible. Under Choir: 6 Pedal combons, Pedal cancel, C-P reversible, Choir cancel, 6 Choir combons, tutti cancel.

Crescendo shoes: Choir, Swell, register. Left of shoes are toe-studs duplicating the 6 Pedal combons, and right, duplicates of the 6 full-organ combons; in each case No. 1 is next to the shoes. Upper row of toe-levers to the right: G-P, S-P, C-P, and full-organ reversibles.

In the present rebuilding, there were several important changes made. Says Mr. Barrows:

"Back of the new organ front on the north side of the chancel is the original organ chamber, with a side opening into the north transept. The old case of display pipes stood within the arch facing into the chancel, in a straight row just inside the arch opening. The top lines of the pipes simply tapered down each way from the central pipe, leaving exposed a considerable part of the arch opening. When the

organ was rebuilt in 1919, nothing was done to make the front look like anything. With the new front we have raised the pipe level to a point which means something architectural, set the pipes out, and contoured them not only in plain view but in top outline.

"To make room for a balanced stall arrangement, and to permit the organist to have better oversight, we cut a rectangular hole through the wall of the church on the south side of the chancel, opening into a large room in the parish house originally built for choir rehearsals but now used for the vesting of clergy and acolytes, and the starting point for the processional. The console is set about half way into this opening. The organist can hear the organ perfectly, can see the face of every member of the choir, either directly or through the mirrors, and by drawing the curtain at his right (between console and this processional room) he can manage both the processional and the recessional much better. Drawing this curtain aside also enables the choir to hear the organ better, thereby further aiding in the effectiveness of their start of the processional and close of the recessional."

A study of the photographs will make these details clear. The 'polyphoned' pipes, as most of our readers know, are wood pipes equipped with a large pallet or door on one side at the top, which can be opened or closed by pneumatic motor to give the pipe lesser or greater speaking-length, thus securing two pitches from one and the same pipe; since a low C and low C-sharp would probably never be played simultaneously in any serious music, one pipe can very well serve for both notes.—T.S.B.

### Westminster Changes the Name

• The name of the Westminster Choir School, Princeton, N. J., has been officially changed, after long deliberation, to Westminster Choir College. Undoubtedly the change was necessitated by the numerous choir schools being conducted throughout the country in increasing number, schools that bear the same relationship to established schools, colleges, and universities that an amateur bears to a professional. The change is excellent.

### Ivanov's "Bless the Lord"

• N. Lindsay Norden calls attention to the fact that "the correct edition . . . arranged by me is the one in which there is no syncopation. Through an error, the first edition was put out in syncopated figure." It appears that others have made copies of this same anthem and have based their versions on the first incorrect syncopation arrangement, "and some choirs are unfortunate to have this in their libraries."

### That Pneumatic Reed- Starter

• The Rev. Noel Bonavia-Hunt sets matters at rest on the Willis pneumatic reed-starter. First T.A.O. mention on September page 326; second, November page 393. Mr. Hunt points to our September words: "operated inside the boot" and says there is the crux of the matter. Adds Mr. Hunt: "and I did think I had made it clear."

## Acribès, Automatic Stop-Puller

By JEAN BOUVARD

*From the Bulletin of Les Amis de l'Orgue, Paris*  
Translation by SETH BINGHAM

AN ORGANIST even when playing from memory cannot perform works with complicated registration, especially on the old type of console, without being flanked by one or two assistants. We know for certain that Bach had to resort to stop-pullers; they are still employed in our day even by first-rank performers.

In an article in the *Revue des Maitrises* [Choir Review] the late master Louis Vienne wrote: "The public scarcely doubts that 95 times out of 100 the organist is still unable to play his instrument all by himself. Despite ingenious inventions by the great organ-builder Aristide Cavaille-Coll, the organ is still the most impractical of instruments. During my career I have met only three instruments upon which I could have played most compositions without the aid of a second person."

Yet the organ of Notre-Dame already possesses a system of combinations, rather impractical, to tell the truth. Organ-builders are devising ingenious methods to facilitate changes of stops. Organs even of reduced size are no longer constructed without "double registration." The most practical system—adjustable combinations—has become fairly general, but owing to the initial cost, a medium-sized instrument in France does not exceed five or six combinations.

Messrs. Adrien Rougier, organist of Saint-Polycarpe, Lyons, and Edouard Ruche, organ-builder in the same city, have in collaboration imagined a combination-device based on a new principle; it presents the following advantages over former devices:

1. It allows a minimum of 35 successive combinations without interrupting the playing.

2. A short interval of 35 seconds suffices for the introduction of 35 new combinations. In a symphony in four movements, for instance, the organist has at his disposal 140 changes, more than enough for any works written to date.

3. This device, being an independent, separate unit, requires no alteration in the console; like adjustable combinations it can be adapted to consoles with electric and even pneumatic action, with no change other than an electric connection for the first, and the addition of an electro-pneumatic relay for the second.

4. The registration of a piece once fixed may be kept and serve again for an indefinite number of further performances on the same organ. One sees the documentary interest in thus saving the registration of great performers, the comparisons possible between procedures on different organs, or between registrations made at different epochs.

5. A single pedal, ALWAYS THE SAME, brings on the combinations in their order or execution. This pedal may for that matter be duplicated on each side of the expression shoes in order to avoid changes in the pedaling. (One may equally well have a manual button to change manual stops during a solo pedal passage.) For repetitions the player may return to any one of the preceding combinations. During performance, the organist may add any stop, coupler, etc., at the console; if desired, Mr. Ruche provides a device which permits one to cancel stops already drawn and a pedal which brings back the preceding combination.

It is evident that with such a system the organist not only needs no further outside aid, but commands a variety or registration that no second person could provide.

The apparatus is placed within easy reach of the performer and is furnished with a tablet of luminous disks permitting visual control of the stops in action. The touch of a button brings the console back to normal.

Numerous experiments in addition to public demonstrations given at Lyons, St. Etienne, and Grenoble, prove the device

to be accurate and reliable. We may add that the gallery and chancel organs of the Priory at Lyons will shortly be equipped with this improvement.

In June 1938 Messrs. Rougier and Ruche exhibited their invention in Paris to Les Amis de l'Orgue at the home of M. Berenger de Miramon Fitz-James, its president and founder; the apparatus was tried out by Joseph Bonnet, Andre Marchal, Andre Fleury, Jean Bouvard, founder of Les Amis de l'Orgue, Lyons, Pierront, G. De La Salle, M. J. Fellot, etc.

## Christmas Celebration de Luxe

By DONALD F. NIXDORF

*As conducted in East Congregational Church, Grand Rapids, Michigan*

THREE outstanding services celebrating the Advent season, yet widely different in character, are offered by East Congregational Church in December. The first of this series will be a candle-light service, December 18. Because of the large crowd attending this particular service, tickets of admission are issued free to all church members, and two identical services will be necessary, one at 5:00 p.m., the other at 7:00. The atmosphere will be in keeping with the quiet dignity of candles. The church is tastefully decorated, with colored lighting effects at various points of the service.

Fifteen minutes prior to the service, music will be played by a string quartet. Chimes announce the arrival of the service hour, and immediately the children's choirs sing "Silent Night," with harp accompaniment, from a distant room off the gallery of the church. At the conclusion, the processional begins—and it will include the five choirs of the church, all vested, totaling 220 voices. Chancel Choir takes its place in the chancel, while the three children's choirs occupy the front seats of the auditorium and Vesper Choir, consisting of highschool and junior college students, will occupy a section of the gallery that surrounds three sides of the church.

"Break forth O beauteous heavenly Light" by Bach (Boston) will be used as the choral call to worship, and will be followed immediately by John Oxenham's "Little Christmas Te Deum," in which everyone participates, the minister reading short verses of poetry, and the entire assembly responding by singing a verse of "Joy to the world," at stated intervals.

Vesper Choir will be heard in the first group of choral numbers, which includes Dickinson's "O Nightingale Awake" (Gray) and Osgood's "I heard the bells on Christmas day" (C. Fischer). After this come Scripture, prayers, and the congregational singing of "The First Noel." The three younger choirs will then sing Dickinson's "From heaven high the Angels came" and his "Jesu, Thou dear Babe divine" (both Gray), followed by the combined choirs' rendition of Adams' "O holy night" (Novello). The congregation will then sing "We three kings of Orient," with descant by the sopranos of the boychoir.

The offertory will be played by the string quartet and will be followed by this group of numbers from the Chancel Choir: "The Holly and the Ivy," Boughton (Curwen); "Carol of the Bells," Wilhousky (C. Fischer) and "God is with us," Kastalsky (J. Fischer). In this number, the Scripture lesson will be chanted by Dr. Charles W. Helsley, minister of the church. The minister will then give his Christmas meditation, leading into the "Service of Lights." At the offertory, a second group of ushers will follow the collectors, and distribute candles to every member in the congregation, in preparation for this effective part of the service. As the choirs sing the familiar carol, "There's a song in the air," an opportunity is given the congregation to put on their



wraps, preparatory to leaving the service. At the conclusion of the singing, and with quiet organ background, the minister takes a candle from the altar and in turn lights the candles of eight acolytes, who go through the congregation, lighting the candles of the persons sitting in the aisle seats of each pew. They in turn light their neighbor's candle until the auditorium becomes a mass of flickering lights. After a brief prayer and the benediction, the recessional begins, and as they leave the auditorium, the congregation, beginning with the front pews, follow them in orderly fashion, candles still burning. After the recessional is ended, organ and chimes provide music until the last worshiper has gone. Upon reaching the street, the congregation dispersing in all directions still carry their burning candles as far as the next street-intersection. This is truly a beautiful sight and indicates the carrying of the 'Light of Salvation' to the whole world.

The second service in our notable series of three will be a midnight carol service sponsored by the Church of Youth and will begin at eleven o'clock Christmas Eve and last until ten minutes past midnight. Vesper Choir sings the entire service, following a 'carol tour' of the city. Believing that street carolling should have a purpose, we will have lists of shut-ins who desire the visitation of carollers. The choir of seventy voices will be divided in half and carried in two buses, which will take them to separate sections of the city on a route of systematic coverage. They will return to the church by 10:30 and prepare for the service.

Fifteen minutes before the service hour a brass quartet will play carols over the auditorium court, from the rear gallery. Following the processional, "It came upon a midnight clear," and opening sentences, the service will be given mainly to carol-singing by the congregation and pageantry built around the familiar Nativity scenes. We feel that everyone likes to sing familiar carols, not only choir members, so ample opportunity will be given during this hour for all to participate. Choir numbers such as "While by my sheep" by Jungst (G. Schirmer) sung with antiphonal effects by a distant quartet, and "Still grows the evening o'er Bethlehem town" by Dickinson (Gray) will be sung.

The climax of the service follows the minister's short meditation, which will end at 11:58. There will then be two minutes of silent prayer until the chime clock in the narthex strikes the midnight hour. At the seventh stroke there will be a brilliant fanfare by the brass quartet, immediately followed by the singing of "Joy to the world" by the assemblage. Then follows the benediction and a triumphant recessional hymn.

The third service will be held at eleven o'clock on Christmas morning and will include the regular order of Sunday worship. East Church has three services every Sunday, but due to the fact that Christmas is a "home day" all services will be converged into this one.

Harp, cello, and organ will provide the introductory music and "Adeste Fideles" will be the processional hymn. Chancel Choir sings this service and will use Handel's "Glory to God in the highest" as the introit. Anthems will include Dickinson's "Shepherd's Story" (Gray), "Croon Carol" by Whitehead (C. Fischer), and Handel's "For unto us a Child is born." We always use an organ background with the minister's prayer, and for this service, harp and organ will play the Bach-Gounod Ave Maria. The service will close with the choir singing the Lutkin "Benediction" and "Hark the herald angels" as a recessional.

#### This One for W.A.G.

• From a fellow-organist: "Two economic royalists, subsisting on potato peelings, coffee, and buns, do not wish to lose their chance of registering a vote against nazi-communism-crackpotism, and so are staying here until election day." (And T.A.O. didn't ask him to take a sock at the desperate fools in Washington either, but he did.)

## Children's Choir Repertoire

By RUTH KREHBIEL JACOBS

*Anthems selected from many publishers on a basis of quality only*

HEREWITH is a list of anthems, selected out of a great number submitted by American publishers, which seem to me most suitable for children's choirs. I have made an effort to judge both text and music. If a traditional and lovely melody was set to an inappropriate text, it was discarded; and if fine words were set to trivial music, that too was discarded. I have made no attempt to play favorites; each number was judged impartially: if it was good, it was good regardless of source. The list is not long, but it is not padded.

Abbreviations: First after the title, the number of parts, 1, 2, 3, etc. and m for mixed chorus but easily adapted for children's choirs. Second, easy, moderately easy, moderately difficult, difficult. Third and fourth, publisher and price. \*Particularly good; \*\*unusual or outstanding. Where all four abbreviations are not given, such as are given are obvious excepting in the one instance where e is for the publisher, not for easy.

Publishers: Full Key on January page 4. Single letters or the first of any two-letter abbreviation: a—Arthur P. Schmidt, b—Boston Music Co., c—Carl Fischer, d—C. C. Birchard, e—E. C. Schirmer, g—G. Schirmer, h—H. W. Gray, j—J. Fischer & Bro., o—Oliver Ditson, t—Theo. Presser, uw—White-Smith, vw—Willis.

### CHRISTMAS

Austrian-Dickinson, Shepherds Christmas Song—h  
Bach, Beside the cradle here I stand—1-e-hn-8

Luther's Cradle Hymn—1-e-hn-(included with above)

Bas-Quercy, The Birds Carol—1-e-hn-10

Bohemian-Dickinson, Still grows the evening—h

Bressan, Christians hark—2-me-e-16\*\*

ar. Davis, Coventry Carol—2-md-e-12, notes easy but hard to keep to pitch

Dickinson, In the silence of the night—h

Dunhill, It came upon the midnight—2-me-Arnold\*

Franck, At the cradle—2-d-e-16

French-Baker, Whence is that goodly fragrance—1-me-d

French-Page, Angel and the Shepherd—1-e-d-8

Gevaert, A Joyous Christmas Song—3-e-h\*

Sleep of the Child Jesus—m-e-o\*

Gibson, Old Christmas Carols—g

ar. Harker, Six Old Christmas Carols—1-g-10

Holst, Christmas Song—1-me-g-10\*\*, uses Chimes

Savior of the world—1-me-a-10\*

Jewell, The frost was white—1-e-g-10

King, A Christmas Morn—1-me-g-10, anthem style

Kitson, O leave your sheep—1-e-hn-15, available in collections

Lithuanian-Dickinson, What a wonder—h

Mansfield, Babe in Bethlehem's Manger—2-e-a-10

When the crimson sun had set—2-e-a-10\*

Moravian-Luvaas, Hark now O Shepherds—3-e-d-15

Normandy-Gaul, Four Normandy Carols—1-e-g-10, first set

Polish-Geer, Polish Christmas Carols—4-d-e

Praetorius, While shepherds watched their flocks—e

Reger, Christmas Carol (1697)—h

Rimbauld, The Boar's Head—1-e-hn-10

ar. Roentgen, Two Old Dutch Carols—2-e-a-12

Shaw, How far is it to Bethlehem—m-me-hn-12

Spanish-Davis, On a morning long ago—2-me-g-10\*

Spanish-Voris, Up and Sing good Christians—2-me-h-12\*\*

ar. Spicker, While by my sheep—g

Wheaton, A Christmas Folksong—1-md-h-12\*\*, unusual

Wright, Away in a manger—1-e-a-8, for little children

14th cent.-Dickinson, From heaven high—h

Trad., Christmas Carols we love to sing—m-e-t-15\*, 28 carols



### CHRISTMAS CANTATAS

- Clokey, Childe Jesus—m-e-d, very grateful  
 Christ is Born—m-e-d  
 McCollin, 'Twas the Night Before Christmas—2-me-a-60,  
 secular, very singable  
 Page, The Holy Night (Christmas Masque)—g-60

### EASTER

- Dickinson, In Joseph's lovely garden—m-h  
 Dutch-Baker, This joyful Easter tide—2-me-d-15  
 Finn, Rhythmic Trilogy for Easter—m-me-j-25\*, 3 carols  
 Gounod-Treharne, Agnus Dei—2-md-g-10\*, Lent  
 Marryott, The world itself is blithe and gay—2-d-h  
 Naumann-Mansfield, Lamb of God—2-e-a-10  
 Norwegian-Dickinson, This glad Easter day—2-h  
 Pludderman, Now Christ is risen—g  
 Reiman-Dickinson, By early morning light—1-h  
 Voris, We come with voices swelling—1-me-h  
 Four Ancient Easter Carols—1-b  
 Five Carols—1-g  
 Six Easter Carols—1-o

### GENERAL

- Bach, Come let us all this day—1-md-e-12, needs accuracy  
 Come together let us sing—1-e-e  
 Jesu joy of man's desiring—3-me-h-15  
 My heart ever faithful—1-hn-15  
 O Savior Sweet (ar. Street)—1-e-h-10  
 Prepare thyself Zion—1-d-e-15  
 Barnby-Downing, O Lord how manifold—2-e-g-12, Victorian  
 Barnes, Long ago in holy land—1-e-g  
 Brahms, Evening Hymn—2-m-b-15\*  
 Buck, My Father for another night—1-e-d-6  
 Cherubini, Like as a father (canon)—3-md-d\*  
 Decius, To God on high be thanks—uw  
 Elgar, Aspiration—2-me-b-8\*  
 Franck-Deis, Father most merciful—2-me-g-12, with cello or  
 violin  
 Goodhall, The Lamb—2-me-g-10  
 Gounod, Lovely appear—2-me-g-18  
 Sanctus—3-md-d-15  
 Grieg-Phelps, Jesu Friend of sinners—3-h  
 Hadley, Nunc Dimittis—2-me-a-10  
 Handel, O lovely peace—2-me-e-16  
 Thanks be to God—1-e-h  
 Throned high in heaven—2-me-e-15  
 Hayden-Barnes, Ave Verum—e-g-10, quiet  
 Holst, The Corn Song—1-me-e  
 Lester, Evensong—2-md-a-12, flowing melody  
 Lloyd, Grieve not the Holy Spirit—2-md-d-12  
 Lutkin, The Shepherd—me-h  
 Mendelssohn, If with all your hearts—1-me-g-10\*  
 In heavenly love abiding—2-b  
 I waited for the Lord—2-md-hn\* (also Birchard)  
 Taylor, A Child's Prayer—co  
 Tchaikowsky, Forever worthy is the Lord—o  
 Webbe, Jesu do roses grow so red—2-h\*\*  
 Wesley, Lead me Lord—2-e-h\*

### FOR ADULT AND CHILDREN'S CHOIRS

- Cornelius, The Three Kings—md-d  
 Lang, Christ the Lord hath risen—md-hn\*\*  
 Tres Magi de Gentibus—e-d-16\*  
 Naylor, A Childing Slept—d-gc-15  
 Runkel, Christians arise salute the morn—me-h-15, pretentious  
 ar. Holler, Anthem Book for Adult and Junior Choirs—h-  
 60\*\*

### MISCELLANEOUS

- Aiken, Pied Piper of Hamelin—3-me-vw-75\*\*, operetta  
 Carnevali, Missa Stella Matutina—2-e-j-35\*, Latin (piano  
 score 80¢)  
 Sowerby, Office of Holy Communion—1-me-h-15, organ part  
 very interesting  
 Concord Hymnal—e\*\*, exceptionally good collection



MISS CLAIRE COCI

Young concert organist who made her New York debut November 17 in a recital that won her immediate recognition

### Fine Christmas Organ Piece

• I have found what I think is a fine Christmas number. I used it last year and had more than a few compliments. Has both a Christmas title and a Christmas flavor. Its only bad point is that it comes from that modern epitome of Judas—England! I have vowed never to buy another piece of English print even if I have to play Koch pedals for the rest of my life! The piece begins with an English Horn solo in pastoral motive. Don't let that stop worry you; make one, it's easy. Then comes the Clarinet to have its say. Development of the theme and a recapitulation. Toward the end comes a fine cradle-song effect with which the little piece ends. If you are interested in the title, it is The Shepherds at the Manger from Basil Harwood's Eight Pieces, Op. 58, Novello-Gray. This is perhaps a bit late to help any other struggling organist this year.—HARRY B. WELLIVER, JR.

### A Request—Your Christmas Programs

• T.A.O. asks those of its readers who present unusual Christmas programs this year to mail printed copies to the editorial office, and—

1. Indicate the arranger as well as the nationality when traditional carols are used;
2. Indicate the publisher in each case;
3. Indicate the choirs participating, number of voices in each choir, and mark the anthems done by junior choirs alone, and those done in special arrangements made expressly for combined adults and children.

# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Truth's Getting a Raw Deal

ACCUSING men of deliberately lying is not entirely pleasant business, but much of our current publications and radio blabbering amount to just that. The jeweler who tries to sell us 'German-silver' under the established name 'silver' is no better than he who would sell us a patched-up second-hand car under the pretense that it was new; both are, in simple language, liars. And I think we had better come back to some of the simple, straight, forceful words we've been neglecting under the pretense of politeness.

The day before election there was delivered to my door and to thousands of other voters a publication put up in the form and shape of a newspaper. It was called *The Independent Citizen*, and directly under the title was this: "A newspaper published in the interest of good government." Was it a newspaper? Was it independent? Was it published in the interest of good government or in the interest of one candidate? Citizens of my state who received it know the answers, and no matter how much we may like the candidate for whose reelection the sheet was circulated, it was a lie on the face of it.

I like keen-witted salesmen but I don't like deliberate misrepresentation. In October I waxed a bit angry at a good Editorial friend in England for statements he permitted a salesman to make in his October Musical Opinion without a footnote to point out the falsity of the statements. So I wrote him the truth of the matter and some other Americans did likewise, but when November came around we discovered he not only refused to publish the truth but himself fell into some statements he may have thought were truth but which were provokingly far from it. So let's record the truth here. If the reader already knows what the truths are, skip it and go on to something more interesting; if the reader doesn't know, here are the facts.

In October Mr. Boosey, of Boosey & Hawkes, "sole distributors for Great Britain" of the Hammond electrotone, was allowed to say that the fundamentals of the F.T.C. trial and decision included such 'realities' as that the original F.T.C. investigation was instigated by "certain persons in the United States—obviously those with trade interests." The facts: the action was instigated by three men, none of whom had a penny's worth of stock in any organ-building business, one of whom was sacrificing a good monthly income by his attitude of opposition, and two of whom lost time that was worth hundreds of dollars with not one possible penny of gain from the results of the decision. These three men were soon joined by many American organ-builders and some organists and others interested in preserving the art of the organ and the sanctity of the church; but the organ-builders distinctly did not instigate, or originate, or start the proceedings.

"It was, of course, optional for the Hammond Company to defend or fall into line: they took the latter course," continued Mr. Hawkes. Oh, did they? Well now! Read the hundreds upon hundreds of pages of testimony written into the record as the result of the extremely exhaustive cross-examinations by the attorneys for the electrotone; read the record of the unprecedented number of loud-speakers installed most expertly by the finest technicians available in the electro-

tone installed for the trial; write to the F.T.C. and ask how long the original Chicago trial lasted, and whether it lasted because the F.T.C. attorneys were examining and cross-examining witnesses or because the respondent's attorneys were doing it. Then draw your own conclusion as to whether it was true that the electrotone interest "took the latter course" and decided to "fall in line." Mr. Hawkes continued that the advertising from that time on eliminated the statements which the F.T.C. charged were false. That part of it is true.

"There was a much greater point which we would like to stress," continued Mr. Hawkes, who says "the basic motive was an organized attack upon the Hammond Company's right to call the Hammond an 'organ' . . . . During the hearings, government counsel vigorously argued that the Hammond was not in truth an organ, and that such designation should not be used." I have read page after page of the testimony and I have talked with "government counsel" and argued with him on all points of the business, but he told the Hon. Emerson Richards and me on our very first conference with him that the name 'organ' would not under any circumstances be made a point of the proceedings at that time; I can not find even one statement of "government counsel" that supports Mr. Hawkes' declaration. I'll give a free subscription for ten years to anyone who can produce a letter from "government counsel" to say that the name 'organ' was at any time in any way a point of the trial. "Government counsel" was Colonel William T. Chantland, who can be addressed at the Federal Trade Commission, Washington, D. C. Mr. Hawkes' final sentence: "The Commission's order, now issued, conspicuously omits mention of this basic issue." Most certainly the Commission's order did not mention as a verdict something it had not the slightest interest in at the trial. Mr. Hawkes' use of the word 'basic' makes his final sentence 100% false and emphatically misleading.

So much for the October issue. Then came November with this:

"We think it due to English readers to point out that an American Federal Trades Commission is not to be confused with what we in England know as a Royal Commission or even a Departmental Committee of Inquiry. The American Commission seems to be composed in part of men who, rightly or wrongly, are aggrieved at the acts of competitors; and, thus composed, it seems unusual that it should have judicial powers and express opinions after the manner of a jury.—EDITOR." And the Editor this time is not the stormy T.S.B. but presumably Mr. Fitzsimmons with whom I have for years been conducting a spasmodic but always most cordial correspondence. But, drat him, he refused to publish my former correction and I know him well enough to know he'd refuse to publish this one; so the only way to give our own British subscribers the facts is by presenting them here. And because of falsehoods already circulated in America, there are some on this side of the Atlantic who need to be told the truth too.

The F.T.C. was created by congress in 1914; its five members are appointed by the president with the advice and consent of the senate, for terms of seven years. Its personnel at present: Garland S. Ferguson, chairman, a North Carolina lawyer now serving his third term; William A. Ayres, Kansas lawyer, formerly congressman; Erwin L. Davis, Tennessee

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lawyer, for many years judge of a Tennessee Court of Record; Major Robert E. Freer, Ohio lawyer who prior to his first appointment had just completed the major portion of the work of drafting the new bus and truck law; Colonel Charles H. March, Minnesota lawyer who formerly had extensive business interests of his own. One who has followed the activities of the Commission since it was established says, "We now have as able and fair a Commission as ever filled its roster." As to their having any interest in the organ industry, financial or professional, not one of them has any such interest, nor did any of them ever have. How could Musical Opinion be so grossly misinformed (or so gullible) as to say that these men "are aggrieved at the acts of competitors?"

"The Commission is empowered and directed to prevent persons, partnerships or corporations . . . from using unfair methods of competition in commerce," says the law—Title 15, Chapter 2.

"Whenever the Commission shall have reason to believe that any such person, partnership or corporation has been or is using any unfair method of competition in commerce and if it shall appear to the Commission that a proceeding by it in respect thereto would be in the interest of the public" the law continues that the Commission must then take action by issuing a complaint, giving the defendant every right to present evidence, judging the evidence, and then "state its findings" and, when necessary, "issue an order upon the defendant to cease and desist."

The F.T.C. was established "to prevent . . . unfair methods of competition" when such a step "would be in the interest of the public." If we can read English we know this means that the F.T.C. action against the Hammond Clock Company, to which Mr. Hawkes and Musical Opinion alluded with such complete misunderstanding of the facts, was not instigated by men who were "aggrieved at the acts of competitors" but was undertaken entirely "in the interest of the public." Not only was the Commission not personally interested in organ-building, but it didn't give a Continental about the welfare of organ-builders or organists; they could all starve so far as the law and the Federal Trade Commission are concerned. All the Commission was concerned with was, precisely as the law states, "the interest of the public." And since Mr. Hawkes seems to 'stick his neck out' and ask for it, suppose we let the Federal Trade Commission once more tell him and Musical Opinion the sum total of its findings:

"The false and misleading statements and representations made by the respondent, as hereinabove set out . . . were calculated to, and had, and now have, the tendency and capacity to deceive and mislead a substantial portion of the purchasing public into the mistaken and erroneous belief that said representations are true and into the purchase of respondent's instruments as a result of such beliefs." And if that quotation from Paragraph 9 of the F.T.C. decision doesn't tell an organ man anything he'd better move over to Germany and let Hitler do all his thinking for him.—T.S.B.

### Complete-Bach Performances

• With the cooperation of our readers we believe the following can at last be taken as the reasonably accurate and complete list of those who thus far in the world's history have played the complete organ works of Bach in a series of formal public recitals.

1. Marcel Dupre, Jan. 23 to March 26, 1920, Paris Con-

servatory, Paris, France, 2m organ, all from memory, 10 programs.

2. Albert Riemenschneider, beginning in the fall of 1927, Baldwin-Wallace Conservatory, Berea, Ohio, on the twin-console 4m Austin, 20 programs each of which had first been used as a study-course for Conservatory students.

3. Lynnwood Farnam, Oct. 7, 1928, to May 13, 1929, 4m Skinner, Church of the Holy Communion, New York, 20 programs, each played twice, Sundays at 2:30 and Mondays at 8:15. Programs published in January 1934 T.A.O.

4. Arthur W. Poister, Nov. 10, 1929, to Feb. 19, 1930, University of Redlands, Redlands, Calif., Casavant organ, 20 programs.

5. Arthur W. Quimby and Melville Smith, Oct. 25, 1933, to April 1, 1934, Museum of Art, Cleveland, Ohio, 3-79 Skinner organ, 20 programs. (See T.A.O. for November 1933.)

6. John McDonald Lyon, May 17, 1936, to Nov. 22, 1936, St. James' Cathedral, Seattle, Wash., 2m Casavant chancel organ controlling also the older 4m Hutchings-Votey gallery organ, 21 programs.

7. E. Power Biggs, Nov. 1, 1937, to April 11, 1938, Harvard University, Germanic Museum, 2-25 Aeolian-Skinner baroque organ, to a paid-admission audience, 12 programs. (See T.A.O. for November 1937.)

Additional information on these presentations will be found on June page 218 and September page 324.

### The Biggs Bach Series

• The first performance of Bach's complete organ works was done by Marcel Dupre in 1920 on a 2m organ in the Paris Conservatory before a free-admission audience; the last to date was done between Nov. 1, 1937, and April 11, 1938, by E. Power Biggs to a paid-admission audience (house completely sold out) in the Harvard Germanic Museum in Boston, on a 2m baroque organ of 25 stops, designed, built, and finished by G. Donald Harrison, Aeolian-Skinner Organ Co. All the details of this performance by Mr. Biggs have already been published in these pages.

The purpose of such performance is to attract the public; the purpose this time was not merely to attract the public to Bach but to Bach on a small organ especially built for just such contrapuntal music. With Mr. Biggs' cooperation it was T.A.O.'s purpose to summarize the press clippings, to know just how far Mr. Biggs was successful in attracting public notice to the organ; but newspaper response, greater than expected, has proved too great to permit the use of the necessary space here to give such a report.

Newspapers in Boston gave Mr. Biggs' Bach series a total of 325" of single-column space, 22" of double-column comment, three headlines running across three columns, and two headlines running across four columns. This makes a total of over 370" of attention devoted by newspapers to an organist's

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playing of Bach, which is the equivalent of two full pages plus two and a half columns—which T.A.O. believes constitutes a world-record of attention. Mr. Biggs truly deserves eulogy for this magnificent record. Wherever Boston newspapers have circulated, there will Bach be a little more interesting to discriminating audiences.

### Claire Coci's New York Debut

• Because of the frequency and high quality of recitals being played in New York almost every week, T.A.O.'s policy of critiques only for debuts brings next for attention the following by Claire Coci on Calvary Church's Aeolian-Skinner Nov. 17:

Bach, That Men a Godly Life Might Live  
O Man Thy Grievous Sin Bemoan  
Toccata & Fugue Dm  
Vierne, Cantilene, Scherzetto, Adagio, Finale  
Karg-Elert, Soul of the Lake  
Honegger, Fugue  
Widor, 5: Toccata

If music were only a science we could apply a microscope and say this is good and that is bad; but music's an art and a very human art at that: we can only say we like it, or we like it immensely, or we don't like it. Fortified with a mild suspicion that a young girl couldn't really make an organ recital in New York—in competition with many of the world's finest—interesting, much less enjoyable, we attended and had an upset. It was much better than interesting and enjoyable. We can teach a clever learner almost anything, but Miss Coci did some things that nobody could have taught her, things she did on her artistic own—the rhythmic touch in the Bach Toccata, the unusually excellent echo-effect registration in the same, the particularly personal sparkle in the Scherzetto, the truly artistic richness of the major portions of the Karg-Elert, the freedom devoted to Honegger's Fugue. All these things we liked immensely.

Miss Coci is an artist and also a fine technician. She couldn't have gotten away with the Widor Toccata so cleanly from start to finish if she lacked any essential of technic. But any strenuous worker can acquire a technic, and many of them can, like Miss Coci, use it before a nerve-trying New York audience; but she used it even better than the better average could. Yet if we emphasize technic in a recital (we ought to emphasize it only at the lesson) we are looking at the wrong thing, looking at something even a child can equal us on. Art is the thing.

And in real art Miss Coci excelled. She makes you like her music. You get something out of it, something you feel with heart and mind. Make no mistake about it, this girl can play. We hope, since she is one of the few to give evidence of native art-freedom, she will press on further with

her own personal ideas. They are good; not once did she fail in an artistic idea, not one was faulty. Blest thus with fine native sense in art, she needs to forget more and more of the injunctions of others and pay ever greater heed to what comes out of her own heart. It'll be a perfectly safe guide for her, and if she can carry it far enough she may gain for herself some of the things Lynnwood Farnam gained for himself when he too shut others out of his art and let it spring solely from within. She still clings, probably from compulsion of over-much advice, a little too much to the colorless coldness of Diapason registration when the warmth of strings and woodwinds and created tones would serve her purpose better—as in the choral preludes, the first three Vierne, Karg-Elert, Honegger. But even in these her native hunger for really beautiful tone-colors drew her speedily away from coldness; if she was 'shivering in her shoes' about the boldness of that step, let her no longer hesitate but go right on. Her own taste will be a better guide than any that can come to her from the outside.

Miss Coci was born in New Orleans where at the ridiculously early age of sixteen she acquired, of all things, the position of organist and choirmaster of "the leading church in New Orleans," the Jesuit Church. Bernard R. LaBerge, in his nation-wide scouting for talent, discovered her. It wasn't love at first sight, but advice to go out and take the summer course with Palmer Christian, which she did, twice. This was followed by a full year with Mr. Christian. It was also followed by wedding-bells and Miss Coci in private life is now the wife of Mr. LaBerge. Why wouldn't a critic attend this manager's New York debut of this artist with possible skepticism? But such was her triumph that now we're in the dilemma of not knowing whether Mr. LaBerge chose his wife because of her personal charm and character or because she can and does play organ recitals with such artistry. All who know her vouch for the former; her New York debut recital vouches for the latter incontrovertibly.—T.S.B.

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## Bach Cantatas for Advent Series

Nov. 27 to Dec. 18, St. Mark's in the Bouwerie, New York

• William A. Goldsworthy is presenting the following Bach cantatas as an Advent series at 4:00 in the exceedingly appropriate atmosphere of the famous old St. Mark's:

Nov. 27: "Sleepers Wake."

Dec. 4: "The Lord is My Shepherd" and "God so Loved the World."

Dec. 11: "A stronghold Sure."

Dec. 18: "Come Redeemer of Our Race" and "Death's Thrall," from "Christ Lay Fast Bound in Death's Harsh Chains."

Says Mr. Goldsworthy: "These are some of the finest of the Bach cantatas and I have tried to diversify them, keeping the Advent season in mind. We are doing them with a motet choir of twelve voices. I feel that 'The Lord is My Shepherd' is Bach in his most tender mood. We give the cantatas at 4:00 p.m., with abbreviated evensong and no sermon, keeping the whole service well within an hour."

St. Mark's in the Bouwerie is one of the City's oldest church structures, with rather darkened windows, subdued lights, and organ and choir in the rear gallery. It is located on 10th Street at Second Avenue. Old Peter Stuyvesant attended services in this same building. All who are familiar with Bach's "St. Matthew" and the "B-Minor Mass" will realize that for Bach at his best we must desert the organ music and turn to other works; while no choral body can equal the excellence of orchestral and other instrumental groups, none the less in Bach's choral music we have a depth of expression, a fitness, a moving spirit that are hardly duplicated elsewhere. Church music in New York will be vastly the richer if such a series of Bach cantatas, presented as Mr. Goldsworthy will present these, in such an ideal atmosphere as St. Mark's provides, can be made not only an annual feature but an annual feature for both Advent and Lent.

## Katharina Karg-Elert Song Recitals

• In further devotion to the memory of her father, whom she served throughout his American tour by turning pages for him and acting as personal representative and secretary, Miss Karg-Elert is now giving recitals of his songs, and hopes to visit England and America to introduce his songs abroad. Not realizing the innumerable difficulties of a concert tour, Miss Karg-Elert's letter of early October indicated the intention to tour eastern America this coming February and March, introducing her father's many songs, church and secular, piano pieces, and other such music which at the moment is almost entirely unknown.

"When Mr. Virgil Fox from Baltimore played one of my father's Choral-Improvisations in St. Thomas, Leipzig, in September it was the first time in more than twenty years that a Karg-Elert piece was played on that organ," wrote Miss Karg-Elert. In addition to neglect there was an attempt to

stop all German attention to Karg-Elert compositions on the theory that he was of Jewish extraction; the result was, says Miss Karg-Elert, that "my mother and I ordered a printer to print" at their personal expense "our family-table, showing that my father and his family never had a Jewish member since 1750."

Any reader wishing to write to Miss Karg-Elert can address her at Leipzig, S, 3, Elisen Str. 111.

## Weinrich Adds Another Organ

• The growth of the organ department of Westminster Choir College, Princeton, N. J., has necessitated the addition of another organ. Since 1934 organ lessons have been given on the 3m Aeolian-Skinner installed in the chapel at that time and exemplifying the best trend toward independent flue choruses with mixtures on each manual and pedal. But progress never stops, and the increasing classes now demand more organ facilities; Westminster is installing a 2m of 16 ranks, built by the Aeolian-Skinner Organ Co. and designed by G. Donald Harrison in collaboration with Carl Weinrich, head of Westminster's organ department. Mr. Weinrich wants the new instrument to represent the most recent trends in organ design, and it will be, in general, "along the lines of the early baroque organs described by Praetorius in the *Suntagma Musicum*." There will be only four 8' voices—a Krummhorn and one 8' each on the two manuals and Pedal—and it will be entirely unenclosed.

The present 3m Aeolian-Skinner at Westminster is the one upon which Mr. Weinrich, with the aid of Musicraft engineers, has thus far made all his phonograph recordings—records that have brought virtually an entirely new art and technic to the library of organ phonograph records. The new organ, scheduled for installation early this month, will have the benefit not only of the experiences gained in making these excellent recordings, but also the vast improvements Mr. Harrison himself has scored by virtue of his continued researches in this particular type of tone, especially with his baroque organ (also a small two-manual) used with such eminent success by Mr. Biggs in the performance of the complete Bach repertoire. A complete description of the new instrument is promised for an early issue of T. A. O.

The entire nation will have opportunity to hear Mr. Weinrich in a recital scheduled to be played Dec. 26 at 9:30 p.m., e.s.t., and broadcast from WJZ over the N.B.C. Blue Network. This will be one in the series of weekly broadcasts from Princeton, as announced more fully in the events-forecast column.

## One for Dr. Boner & His Instruments

• "In connection with Dr. Boner's very interesting experimental analysis of Diapason pipes recorded in your September number, I note—or am I wrong?—that the height of mouth was the same in all the pipes tested. Now, if the

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mouth of a pipe is widened, the height or cut-up ought to be reduced so as to keep the area of the mouth the same. Otherwise, if the cut-up is kept the same with differing widths, the tone becomes more and more fluty, due to the increasing attenuation of the upper-harmonics. Since the pressure of wind at the flue or slit was constant in all pipes, the tests would not appear to me to be very conclusive. I suggest that Dr. Boner carry out another series of analyses with Diapason middle-C pipes, using constant mouth-areas, pressures, and other factors in voicing. We should then begin to find out something."—NOEL BONAVIA-HUNT.

While the item is being referred to Dr. Boner, T.A.O. records that it is Dr. Boner's intention—if life & means hold out—to investigate singly every component of pipe structure; and after that comes the investigation of combination-factors, such as Mr. Hunt suggests—unless, as we fear, Dr. Boner will be too old to hear, see, feel, taste, or say darn by that time. The average man has no conception of the enormity of the job Dr. Boner has taken over. We believe the day will come—and may it be soon—when sufficient prosperity can come back to America to warrant a fund provided by all progressive organ-builders together, to set up a laboratory under Dr. Boner's personal direction for the discovery of just such facts as need to be known. Thus far, we believe Dr. Boner has had to work entirely on his own resources, the co-operation being limited to the mere furnishing of experimental pipes made to his specification.—T.S.B.

### A Complaint—He Doesn't Mean Maybe

• "The \_\_\_\_\_ Church, 2000 members, proposes to retire its organist who gave service in that church for 55 years. Being Christian, it makes the noble gesture of pensioning said organist. Being super-Christian, it proposes to not increase its budget for the purpose but to attach the new organist's salary to the tune of 60% for the purpose. Isn't it brilliant? To make him feel happy about it, they impose upon him the added duty of organizing more choirs and giving the members thereof private lessons, gratis. To drop him (the forced philanthropist) into the lap of ecstasy, the organist-emeritus will play for and pocket the money from funerals and weddings." We daren't print all the rest of what he writes; too hot. Justified, though, isn't he?

### Ah, We Hear from Miss Soosie!

• "I'm a small town country organist, yes, a Miss Soosie, but I still try to give my congregation the best music I can find that matches the spirit of the service." As we live and breathe, our Miss Soosie certainly does that, nothing less. She may be in a small church in a small town or in a big church in a big city, but she does that just the same; that's why she's our beloved Miss Soosie.

"I would enjoy hearing organ music played by some of our great recitalists, but I am 60 miles from the nearest city, so

that means that I will make two trips a year if I am lucky and if weather permits. And also I look to the radio. But what do I find? Only one of the four major networks features a weekly recital and that one comes at the hour on Sunday when I am still at church!

"If a few organists would resort to the lonely fan-letter this situation might be remedied—with benefits. For if good organ music were available over the radio I might possibly get fewer requests for the two Largos." Thanks, Miss Soosie; you've got it exactly right. And you're all right too! But the only thing we've ever seen the organists go in for vigorously and in good numbers is the free lunch when an organ-builder opens a new organ or stages a factory inspection.

Why not every good T.A.O. reader write at least one fan card each month to some radio station presenting a good organist?

### Mussorgsky's Pictures at an Exhibition

A program-note by Dr. Marshall Bidwell

• It is only in recent years that we have begun to appreciate the work of Modest Mussorgsky. Yet he was undoubtedly the most talented and original of the national Russian school. Born in 1835, he entered a military academy at an early age and later held an uncongenial position in the government service to keep himself from starving. Thus he never acquired an adequate command of the technic of composition, his craftsmanship being unequal to the demands of his inspiration. Nevertheless his work is more primitive and more truly Russian than that of any other composer. Pictures From an Exhibition is a collection of ten sketches for piano solo (later transcribed for orchestra by Ravel), the subjects taken from paintings by the celebrated Russian architect Hartmann. In the Promenade we can imagine the contrast between the bold entrance of the casual gallery visitor soon changing to humility before the overwhelming forces of art. This Promenade is repeated several times in the sketches to suggest the uncertain steps of the visitor as he pauses before each picture. Troubadour represents a medieval castle with a minstrel standing in the shadow of the tower, singing to his lady a wistful song. The last picture in the group is the Great Gate at Kieff, through which the warrior-heroes enter to a pompous march theme, accompanied by descending scales suggestive of pealing bells.

### Taxing Good Teachers to Help Poor Ones

• "We are organizing to protest the w.p.a.'s using our public schools for giving private music lessons. These w.p.a. teachers have the free use of the school rooms, heat, light, and music instruments, and are allowed to accept fees on the side for their lessons 'as long as it isn't too much.' The w.p.a. even has an ex-theater organist giving organ lessons on an old theater organ now installed in one of our highschool auditoriums." Isn't it hard enough for good music-teachers to earn a living, without being compelled to face the competition of free-lessons?

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# TRIUMPHS IN EUROPE FOR VIRGIL FOX

LONDON, Concert for Organ Music Society: "Displayed astonishing virtuosity."—J.A.W., Daily Telegraph & Morning Post, Sept. 27, 1938.

DURHAM, Durham Cathedral: "genius of the organ . . . . took a large audience by storm . . . . a most amazing exhibition of organ playing."—Durham County Advertiser, Sept. 9, 1938.

CAMBRIDGE, King's College Chapel: "Perhaps the most attractive performance of the evening was the Vivace from Bach's Trio-Sonata in D minor, its complicated passages emerging with the utmost clarity (no easy task in the resonant building), thanks to perfect rhythm and phrasing, and judicious registration . . . . Mr. Fox is certainly to be reckoned among the most accomplished organists of the day."—Cambridge Daily News, Aug. 9, 1938.

LINCOLN, Lincoln Cathedral: "Mr. Fox positively thrilled us with a masterly performance of Cesar Franck's Chorale in A minor. The finale was particularly grand. — Lincolnshire Chronicle and Leader, Sept. 10, 1938.

"Mr. Fox has at the forefront of his technical accomplishments a remarkable mastery of diminuendo, least ostentatious but perhaps rarest of organists' qualities."—Lincolnshire Echo, Sept. 6, 1938.

"A complete master of his instrument . . . . absolute clarity and finish . . . . showed considerable imagination in the glowing colours of his registration."—Musical Opinion, October 1938.



Virgil Fox is the first American-born organist in more than a third of a century—and only the second in history—to be honored by being invited to play publicly in the Bach St. Thomaskirche, Leipzig. Three thousand persons heard him at the Friday-Saturday Thomaskirche Motette, September 16 and 17, 1938. His 1938 tour of the British Isles, France, and Germany included concert appearances in some of the Old World's most renowned cathedrals. Since 1933, after a brief season of study in Paris, Mr. Fox has played recitals in twenty-four of the forty-eight States and in Canada. He is head of the Organ Department of Peabody Conservatory, Baltimore. By arrangement with the Conservatory, Virgil Fox continues his recital tours of America under Bernard R. La Berge Management.

PARIS, The American Church: "The event was not only a revelation of this young artist's powers as a technician and interpreter, but proof of how interesting an organ list can be."—Michel Gibson, Paris Correspondent, Musical Courier, November 1938.

BERLIN, The Dom (Cathedral): "Particularly noteworthy was his masterful playing of the [Bach] Passacaglia . . . . Fantasie in C minor and the G minor Fugue were also superbly interpreted."—Antonio Lora, Berlin Correspondent, Musical Courier, November 1938.

LEIPZIG, the Bach St. Thomaskirche: "impeccably clear, virile, and gripping. The superior technical power and the passionate temperament of the artist were shown again in the Toccata of Karg-Elert . . . . an unsurpassed virtuoso."—Dr. Waldemar Rosen, Leipziger Neueste Nachrichten, Sept. 18, 1938.

"Virgil Fox . . . . A PERFORMER WHOSE PLAYING REVEALED AN UNDERSTANDING OF THE INNERMOST SECRET OF THE ART OF BACH."—Willy Stark, Leipziger Tageszeitung, Sept. 18, 1938.

LUBECK, Marienkirche: "From the very beginning of this opening number, there was evidence of a pronounced, deep musical temperament of commanding artistic resources . . . . remarkable virtuosity and technical finish."—Dr. Paul Bulow, Lubecker Volksbote, Sept. 22, 1938.

"Amazing virtuoso . . . . Virgil Fox is a player met with only a few times in decades. Without any technical limitations . . . . A virtuoso of sweeping temperament and an almost mechanically perfect precision."—Heinrich Edelhoff, Lubecker General-Anzeiger.

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# PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

January programs will be published here next month if received by Dec. 15, morning mail.

- **PAUL BALTZER**  
First Presb., Wilmington, N. C.  
Dec. 11, 5:00

Bach, Toccata Dm  
Daquin, Noel for Flutes  
Handel's Concerto 10  
Bach, Once He Came in Blessing  
O Hail This Brightest Day  
All Praise to Jesus  
To God we Render Thanks

Yon-j, Gesu Bambino  
Franck, Cantabile B  
Wesley, Gavotte  
Guilmant's Sonata 3

- **DR. ROBERT LEECH BEDELL**  
Museum of Art, Brooklyn  
Dec. 4, 2:30

Widor, 4: Toccata  
Mulet, Meditation Religieuse  
Lemmens, Marche Pontificale  
Handel, Air Variée  
Bach, Fugue Gm  
Beethoven, Sym. 5: Andante  
Nichell, Gavotte Française  
Debruck, Berceuse  
Wagner, Tannhaeuser March & Chorus  
Dr. Bedell plays at this hour every Sunday through the season. As already stated, weekly programs by any one organist will not be used in full in every issue unless broadcast.

- **E. POWER BIGGS**  
Memorial Church, Harvard University  
Dec. 6, evening  
Sowerby Program

'Symphony' G: 3 mvts.

Fantasy for Flutes

Organ & piano: Mediaeval Poem

- **GILMAN CHASE**  
First Unitarian, Chicago  
Dec. 5, 8:00

Frescobaldi, Chromatic Toccata

Bach, Sonata 4: Adagio

Fantasia & Fugue Gm

Brahms, A Lovely Rose

Jepson, Pantomime

Hindemith, Son.: Mvt. 2

Maquaire, 1: Allegro

"Will play the Hindemith Sonata complete at a later date; it is a splendid composition and therefore requires several hearings to be understood." Mr. Chase gives monthly recitals through the season.

- **JOSEPH W. CLOKEY**  
Claremont Colleges, Claremont, Calif.  
Dec. 4, 18, 4:00 (4-122 Estey)

\*Purcell, Trumpet Tune

Paradis, Sicilienne

Bach, Arioso; Toccata & Fugue Dm.

Rheinberger, Vision

Russell-j, Bells of St. Anne

Ravel, Petite Pastorale

Vierne, Carillon

Sowerby, 'Sym.' Gm.: Mvt. 1

\*Pachelbel, Fugue on Vom Himmel Hoch

Trad., Pastorale, Prologue de Jesus

Bach, Toccata F

Brahms, There Blooms a Rose

Guilmant, Chant du Roi Rene

Reger, Hallelujah Gott zu Loben

Morris, A Carol

Edmundson, In Terra Pax

Egerton, Prelude on Veni Emmanuel

Karg-Elert, Adeste Fideles

In Dulci Jubilo

- **CHICAGO BACH CHORUS**

Theodore Lambs, Conductor

Hugo J. Gehrke, Organist

Orchestral Hall, Chicago

Dec. 10, 8:15

"B-Minor Mass" excerpts, Bach

## CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.

10th, major news-announcements.

15th, advance-programs, events-forecast.

20th, dead-line, last form.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST  
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NEW YORK, N. Y.

"Du Hirte Israel," Bach

Bach, Violin Sonata in G

"O Jesulein Suess," Bach

"Ich steh an deiner Krippen," Bach

"Von Himmel Hoch," Bach

"Sie werden aus Saba," Bach

- **ROBERT ELMORE**

WFIL, Dec. 4, 11, 18, 25, 10:00 p.m.

\*Noble, Solemn Prelude

Nevin, Grandmother; Urchin Whistling;

On the Avenue.

Reger, Benedictus

Yon, Toccata

\*Bossi, Alla Marcia

Nordio, Musette

Stoughton, Aladdin

Ali Baba & 40 Thieves

Lemare, Evening

\*Tombelle, Fantasia sur des Noels

Bach, Come Now Savior

In Dulci Jubilo

Yon-j, Christmas in Sicily

Boellmann, Suite 2: March

\*Karg-Elert, In Dulci Jubilo

Remondi, Pastorale

Yon-j, Gesu Bambino

Gigout, Rhapsody on Spanish Carols

- **DUDLEY WARNER FITCH**

St. Paul's Cathedral, Los Angeles

Dec. 19, 8:30

Faulkes, Rhapsody on Christmas Carols

Candlyn, Divinum Mysterium

Poister, Bohemian Carol

Clokey, Prologue de Jesus

Bach, Christmas Pastorale F

Cottone, Variations on Christmas Carol

Buxtehude, Puer est in Bethlehem

Edmundson, Carpenter is Born

West, Fantasia on Christmas Carols

- **EDWIN ARTHUR KRAFT**

Trinity Cathedral, Cleveland

Dec. 5, 8:15

Bach, Harpsichord Prelude

Bach, Prelude Ef

Handel, Con. Gm: Mvt. 1

Walond, Introduction & Toccata

Kraft, Polish Lullaby

Guilmant, Caprice

Edmundson, Von Himmel Hoch

Whitlock, Son. Cm: Canzona

Commette, Scherzo

Dethier-j, Nocturne

Durufle, Suite, Op. 5: Toccata

- **CLAUDE L. MURPHREE**

University of Florida, Gainesville

Dec. 11, 4:00

Diggle, Christmas Carologue

Yon-j, Christmas in Sicily

Handel, Joy to the World

Moline, Vision of St. John

Dupre, Variations on a Noel

Godfrey, Shepherds in the Field

Lorenz, The Angels

Kreckel, Silent Night

Edmundson's Christus Advenit

- **ARTHUR W. QUIMBY**  
Museum of Art, Cleveland  
Dec. 4, 11, 18, 5:15

Bach, Fantasia G

Daquin, Noel with Variations

Brahms, Rose Breaks into Bloom

Mulet, Noel

Pachelbel, From Heaven High

Bach, From Heaven High

How Brightly Shines

Mr. Quimby uses the same program each Sunday of the month.

- **SOUTHWESTERN ORGAN CLUB**

Redic Residence, Winfield, Kans.

Dec. 12, 7:30

Mueller, In Joyful Adoration

Bede I, Noel with Variations

Edmundson, Christus Advenit

Foot, Christmas

Seely, Christmas Reverie

Gaul, Noel Normandie

Andrews, Rhapsody on From Heaven High

Dethier, Variations on Christmas Carol

Eight members participated, playing the organ in Mrs. Redic's home.

- **LESLIE P. SPELMAN**

University of Redlands

Dec. 4, 4:00

Bach, Pastorale; In Dulci Jubilo;

Jesu My Joy.

Brahms, Es ist Ein Ros'

Karg-Elert, Wie Schon Leuct'

Yon-j, Christmas in Sicily\*

Bonnet, Berceuse; Rhapsodie Catalane.

Women's Glee Club will sing a group of carols.

- **DR. ELMER A. TIDMARSH**

Union College, Schenectady, N. Y.

Dec. 4, 11, 18, hour not named

\*Grieg, Triumphant March

Nocturne

The Last Spring

Norwegian Dance

Peer Gynt Suite

Concerto Am (with piano)

\*Schubert, Marche Militaire;

Ave Maria; Moment Musical.

Rachmaninoff, Prelude Csm;

Melodie E; Serenade.

Elgar, Pomp & Circumstance

Massenet, Thais Meditation; Angelus.

Ketelby, Monastery Garden

Sullivan, Lost Chord

Gershwin, Rhapsody in Blue

\*Egerton, Veni Emmanuel

Harker, Noel on Old French Carol

Bird, Journey of Wise Men

Dethier-j, Christmas

Dupre, Nativity

Cottone, Christmas Evening

Dubois, March of Magi

Handel, Hallelujah Chorus

- **HARRY B. WELLIVER**

State Teachers College, Minot, N. D.

Dec. 11, 4:15

Cottone, Variations on Gevaert Carol

Harwood, Shepherds at the Manger

Diggle, Christmas Carologue

Dubois, March of Magi

Kreckel, Silent Night

College choir will sing Christmas carols.

## PAST PROGRAMS

of Special Content

This column is devoted to programs of special character, those dedicating organs, those especially featuring much contemporary native music, and those by organists who have made their names nationally known. It closes the first day of the month.

- **DR. CHARLES M. COURBOIN**

First M.E., York, Pa.

Organ Dedication

Maitland, Concert Overture

Schubert, Ave Maria

DeBoeck, Allegretto

Bach, Prelude & Fugue Am



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*at the*

# Everett Orgatron

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The same basic principles which produce the tone in the double-manual Orgatron are responsible for the Model 5's beautiful tone. The skilled organist enjoys playing it as it has a surprising variety of combinations and an exceptionally responsive action. Because of its simple construction, anyone having even a little ability at the piano can play it easily. It is an instrument which undoubtedly will cause many pianists to become interested in further serious study of the organ.

The Everett Orgatron dealer in your territory has the Model 5 and the double-manual Orgatron on display. Visit him today. Complete literature sent upon request.



## EVERETT PIANO COMPANY

SOUTH HAVEN, MICHIGAN

Fryfinger, Nocturne  
Handel, Largo  
Schumann, Sketch  
C. Lang, Prelude to November  
Widor, 5: Toccata

• **WALTER HARTLEY**  
Occidental College

*Organ Dedication*  
Bach, Prelude & Fugue Cm  
Jesu Joy of Man's Desiring  
Widor, 6: Allegro; Adagio.  
Vierne, Scherzetto; Arabesque; Carillon.  
Barnes, Chanson  
Rachmaninoff, Serenade  
Sturges, Meditation  
Widor, 5: Toccata

• **MINNIE JUST KELLER**  
Emmanuel Lutheran, Pottstown, Pa.  
*Dedicating Rebuilt 3-38 Organ*  
Ravanello-j, Christus Resurrexit  
Wheeldon, Minster Bells\*  
Macfarlane, Spring Song  
Widor, 6: Adagio; Intermezzo.  
Reuter, Three Choralpreludes\*  
Saint-Saens, Marche Heroique  
Miss Keller's choir of 46 voices assisted with two numbers.

• **CHARLOTTE LOCKWOOD**  
Crescent Ave. Presb., Plainfield  
Mozart, Fantasia F  
Rameau, Minuet & Gigue E  
Bruch, Kol Nidrei; Matnath Yad; Addir Hu.

Gaul, Hebrew Prayer of Thanksgiving  
DeLamarter, Gothic Prelude  
Clokey, Kettle Boils  
Grandmother Knitting  
Gigout, Grand Choeur Dialogue

• **EDWARD G. MEAD**  
Miami University

*18th Century*  
Sammartini, Allegro Vivace  
Tartini, Air  
Martini, Gavotte  
Bach, Fantasia & Fugue Gm  
*19th Century*  
Mendelssohn, Son. 6: Mvt. 1  
Schumann, Canon Bm  
Liszt, Andante Religioso  
Franck, Piece Heroique

*Contemporary*  
A. M. Greenfield, Prelude Olden Style  
Bonnet, Romance sans Paroles  
Yon-j, Primitive Organ  
Bairstow, Evening Song  
Jepson, Toccata

• **CLAUDE L. MURPHREE**  
First M.E., Deland, Fla.

*Dedicating 3m Moller*  
Bach, Fantasia & Fugue Gm  
DeLamarter, Carillon  
Bingham, Roulade  
Stanley, Concerto G  
Russell-j, Bells of St. Anne  
Kreisler, Caprice Viennois  
Murphree, Stephen Foster Suite  
Nevin, Will o' the Wisp  
Stoughton, Dreams  
Edmundson, Imagery in Tableaux  
Florida Union, Gainesville

*Dedicating 4-Voice Unit*  
Handel, Con. F: Mvt. 1  
Stanley, Sonata Bm  
Bach, Adagio Am; Siciliano.  
Kreisler, Caprice Viennois  
Stoughton, Evening Shadows Gather  
Jarnefelt, Praeludium  
Edmundson, To the Setting Sun  
Nevin, Will o' the Wisp  
E. Martin, Evensong  
Sheldon, Minuet  
Gehrm, Old Hundred Improvisation

• **ARTHUR POISTER**  
Oberlin Conservatory  
*Debut Recital*

Bach, Prelude & Fugue Em  
Son. 2: Vivace  
We All Believe  
Humble us by Thy Grace  
Christ Lay in Bonds  
Toccata F

Franck, Fantasia C  
Chorale Bm  
Reger, Benedictus  
Fantasia & Fugue on Bach  
Illinois Wesleyan University  
*For Church Music Conference*

Handel, Con. 10: Aria  
Bach, We All Believe  
Be Joyful All Ye Christian Men  
Come Sweet Death  
Toccata F

Mozart, Andante F  
Schumann, Sketch Df  
Franck, Chorale Bm  
Reger, Benedictus  
Dupre, Prelude & Fugue Gm  
Clokey, Jagged Peaks  
Poister, Choral Symphony: Finale

• **ALBERT RIEMENSCHNEIDER**  
Southwestern College  
*Organ Dedication*  
Widor, 6: Allegro  
Guilmant, Son. 1: Pastorale  
Martini, Gavotte  
Bach, Hark a Voice Saith

In Thee is Gladness  
Guilmant, Marche Funebre  
Chauvet, Andantino  
Wagner, Evening Star Song  
Pilgrims Chorus  
Macfarlane, Evening Bells  
Rogers, Son. 1: Scherzo  
Widor, 4: Andante Cantabile

5: Toccata  
• **ALEXANDER SCHREINER**  
University of California

\*Wagner, Lohengrin Prelude  
Rogers' Sonata Em  
Bach's Concerto 1  
Douglas, Pastorale  
Lanquetuit, Toccata D  
*Wagner Program*  
Lohengrin: Int. Act 3 & Bridal Chorus  
Parsifal Prelude  
Tannhauser: Evening Star Song

Overture  
*Bach Program*  
Fugue Gm  
Sonata 5  
Christ Lay in Bonds  
O Man Bemoan  
Hark a Voice Saith  
Prelude & Fugue G  
Passacaglia



## SERVICE PROGRAMS

• **DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York  
*October Services*

\*Wesley, Voluntary C  
Glorious things, Merrill  
None other Lamb, Wiseman  
Hymn to the Trinity, Rachmaninoff  
Harwood, Rejoice in the Lord  
\*Choveaux, Meditation  
O come let us worship, Mendelssohn  
May the words of my mouth, Serbian  
How lovely is Thy dwelling, Brahms  
Marcell, Psalm 19  
\*Beobide, Meditation  
I will lift up mine eyes, Sowerby  
Lead me Lord, Wesley  
Holy holy holy, Gretchaninoff  
Webbe, Exultation  
\*Elgar, Apostles Prelude  
I looked and beheld, Willan

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## Touring Middle West, South, and Pacific Coast in FEBRUARY 1939

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O Christ forget not, Zeuner  
Make us strong, Nagler  
MacDougall, Salutation  
\*Fibich, In Paradiso  
Sing Alleluia forth, Thiman  
Souls of the righteous, Noble  
Rest in peace, Noble  
Harwood, Spirit of God

Until the new structure is ready services are being held, mornings only, in the Park Avenue Church. For the installation of the new minister the following music was used:

Bossi, Consecration  
How lovely is Thy dwelling, Brahms  
God be in my head, Davies  
Bach, We Praise Thee O God

• DR. RAY HASTINGS  
Temple Baptist, Los Angeles  
*October Anthems*

Mascagni, Hymn of Praise  
Edwards, Men and angels sing  
Tchaikowsky, Forever worthy  
Buck, He shall come down  
Scott, O Thou to Whom  
Gounod, Gloria, St. Cecilia Mass  
Davis, Charter of our Rights (trio)  
Scholin, God is a Spirit  
Schubert, This is the day  
Gounod, Sanctus

• FRANK A. MCCARRELL  
Pine Street Presb., Harrisburg  
*Music in Prayers and Scriptures*

Bach, Prelude & Fugue Cm  
O holy Father, Palestrina  
j. Thine forever God, Sykes  
O sing unto the Lord, Hasler  
Send forth Thy Spirit, Schuetky  
How beautiful, D. H. Jones  
Choral Benediction, Lutkin

• DONALD F. NIXDORF  
East Cong., Grand Rapids  
*September-October-November  
Chancel Choir Anthems*

Bach-hn, Gracious Lord of all  
Barnby-g, O Lord how manifold  
Beethoven-g, Hallelujah  
Bortniansky-e, Lo a voice  
Brahms-h, Lord lead us still  
Broughton-o, These things shall be  
Candlyn-g, Fierce raged the tempest  
Dett-g, As by the streams  
Gounod-g, Sanctus  
Handel-h, Holy art Thou  
Ivanov-g, Bless thou the Lord  
James-o, Jubilate Deo C  
Macfarlane-g, Open our eyes  
Mozart-g, Gloria 12th Mass  
Rachmaninoff-o, Blessing and glory

Tours-h, Pillars of the earth  
Tye-(Row), Drop dew ye heavens  
Wesley-o, O Lord my God  
*Highschool Vesper Choir*

Arcadelt-hn, Give ear unto my prayer  
Barnby-j, We wait in faith  
Bortniansky-e, Cherubic Hymn  
DeKoven-t, Recessional  
Franck-g, O Lord most Holy  
Hiles-j, Jesus calls us  
Korsakov-j, Lord is nigh unto all  
Kremser-e, Prayer of Thanksgiving  
Neidlinger-g, Silent Sea  
Simpser-j, Come unto Me  
Tchaikowsky-j, Thy word abideth  
*Junior Choirs*

Abt-o, O Lord most holy  
Bach-o, My heart ever faithful  
-h, O Savior sweet

Barnby-g, O Lord how manifold  
Beethoven, Ode to Joy  
Coerne-o, Sound of many voices  
Handel-hn, Come unto Him

-vg, Father O hear me  
Mendelssohn-hn, If with all  
Protheroe-o, Shepherd's Psalm  
Roberts-g, Seek ye the Lord

Mr. Nixdorf furnishes a valuable list, and takes the trouble to add the names of the publishers, for which T.A.O.'s hearty thanks. (See January page 4 for publisher's key.)

• CHARLES ALLEN REBSTOCK  
Covenant Presbyterian, Cleveland  
*October Anthems*

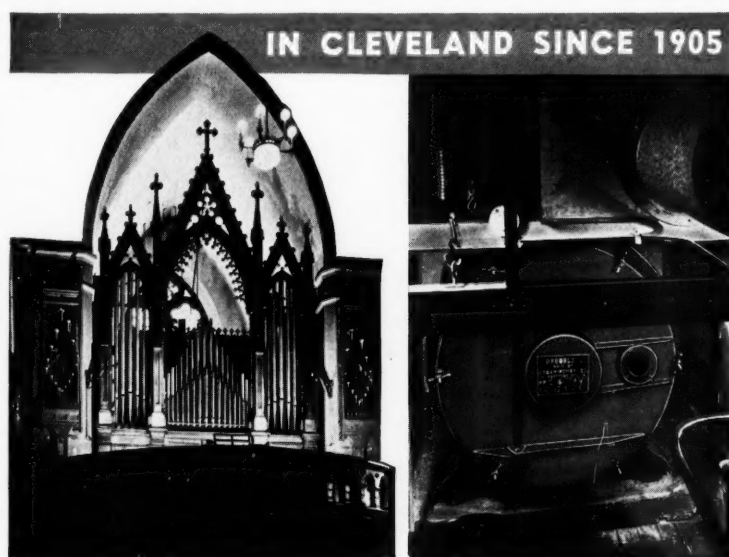
Macfarlane, Ho everyone  
Noble, Eternal Mysteries  
C. E. Wood, Sanctuary of my soul  
Tchaikowsky, Pilgrim's Song  
G. Shaw, Worship  
Brahms, How lovely  
Noble, Grieve not the Holy Spirit  
Noble, Souls of the righteous  
Stainer, God so loved the world

• DR. DAVID McK. WILLIAMS  
St. Bartholomew's, New York  
*November Services*

\*Service in E, Parker  
Happy and blest, Mendelssohn  
\*Service Csm, Coke-Jephcott  
I am the vine, James  
\*\*Magnificat E, Whitfeld  
Behold all flesh, Brahms  
Rheinberger, Fugue  
\*Benedictus es Domine, Strickland  
Jubilate Deo, Strickland  
Thou art my way, Williams  
\*\*Magnificat Bf, Willan  
Psalms 129 and 24, L. Boulanger  
Psalm 23, Brother James' Air  
St. Patrick's Brestplate, Burke  
Weitz, Symphonic Movement  
\*Benedictus es Domine, deCoster  
Eternal God, Davies  
\*\*Dies Irae, Verdi  
Mulet, Carillon Sortie  
\*Te Deum, Jubilate Deo, Stanford  
Look on the fields, Macpherson  
\*Benedicite, Stokowski  
Elijah selections, Mendelssohn

• PIETRO A. YON  
St. Patrick's Cathedral, New York  
*Music of November 6 Services*

10:00 a.m. Mass  
Guilmant, Canzona  
Ravanello, Preghiera  
Bach, Aria  
Guilmant, Cantilene Pastorale  
Guilmant, Postlude  
11:00 a.m. Solemn High Mass  
Pagella, Son. 2: Int. and Allegro  
Mass in Honor of St. George, Yon  
Pagella, Son. 2: Fugue  
4:00 p.m. Vespers  
Noble, Solemn Prelude  
Salve Regina, Kothe  
Ave Verum, Selva  
Tantum Ergo, Selva  
Bach, Prelude & Fugue Bf



When the organ at St. Stephen's Church, Cleveland, was modernized recently, they installed the modern all-steel Orgoblo, shown at the left, to supply the additional wind power required for new equipment.

But the Original Orgoblo, installed in 1905 and shown above, did not require modernization—it will continue to serve in its former capacity.

Nobody knows what the ultimate life of the Orgoblo is, but many of the early models of 30 or more years ago are still in service, and the life of the newer, lighter and more efficient models of today is beyond estimate. Orgoblo is a lifetime investment in the truest sense of the word.

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### Van Dusen Notes

• The Van Dusen Organ Club opened the season with a Nov. 14 reception and recital by Mario Salvador in Kimball Hall, Chicago; Wilbur Held was elected president. Three members of the Club gave a program in Faith Church, Chicago, Nov. 13.

Wilbur Held, Van Dusen pupil, gave recitals Oct. 27, Nov. 18, and Dec. 3, in Brookfield, Chicago University, and Des Plaines.

Winston Johnson, Van Dusen pupil, filled two engagements as professional accompanist Oct. 28 and Nov. 13, and Nov. 20 played a piano recital in Batavia.

Mario Salvador, Van Dusen pupil, gave a recital Oct. 24 in Lafayette, Nov. 24 in Peoria, Nov. 28 in Webster Grove, and will play a dedicatory program Dec. 8 in Hamilton.

### Choir Newspapers

• Choirs maintaining mimeographed 'newspapers' by which to build up interest within choir and congregation, will find printed choir newspapers vastly more effective; the Rue Publishing Company, Denton, Md., specializes in this type of work on a mass-production basis that reduces the individual cost to very low figure. A printed choir newspaper, edited with interesting materials, can be sold to members of the congregation—and these subscriptions not only pay the printing bills but give the choir an excellent instrument for gaining greater goodwill with the congregation.

### Temple for World's Fair, New York

• Nov. 9 Mr. John D. Rockefeller started the good work of raising funds for a church structure in the New York World's Fair grounds by donating \$25,000., an exact tithe of the total amount to be raised. The committee includes, alphabetically, Catholics, Jews, Protestants. It's to be a temple to religion, not denominationalism. Our little mayor put it neatly at the fund-raising meeting when he said, "Today we are to touch the final item by giving the World's Fair a soul."

### Rumbeck-Addy

• Dorothy L. Rumbeck of Ottawa, Kans., and Edon H. Addy of Detroit, were married Oct. 1. Mrs. Addy is an M.M. in organ of the University of Kansas and holds the A.A.G.O. certificate. Happiness & prosperity to both—but don't desert the organ world, Mrs. Addy!

### Correction

• Our November page 407 said the organ dedicated Oct. 3 in Occidental College was built by the Ernest M. Skinner & Son Co., basing that statement on the opening statement on the printed dedication program: "The organ, built by Ernest M. Skinner, is a 4-66." What the program failed to make clear was that the organ was built in 1930 in the Dorchester factory with which Mr. Skinner is no longer associated, and because of what politicians were doing to America at that time and are still doing, the church for which it had been built was financially incapacitated, so that the Aeolian-Skinner Organ Co. did not find a permanent home for it until 1938. Stanley R. Williams, California representative of Aeolian-Skinner, made the present installation. Our statement was in error in that it implied the organ was built in the Methuen factory of the Ernest M. Skinner & Son Co., whereas in fact it was built in the Dorchester factory of the Aeolian-Skinner Organ Co.

### Westchester Postpones

• Because of the 1939 New York World's Fair and other evils, Westchester Music Festival Association, White Plains, N. Y., announces no festival for 1939. In spite of high name-value for the spring festival of 1938, "the paid attendance was small." And you can't blame that on the organ; the auditorium houses a fine organ but it was not featured.

### Arthur Blakeley

• died Nov. 17 in the Hollywood Hospital, Los Angeles, Calif., in his 71st year. He was born in England, moved to Canada in 1884, joined the Toronto Conservatory faculty, went to Pasadena in 1911, and later became organist of the First Methodist, Los Angeles.

### James C. Crabtree

• died Oct. 19 at the hospital in Richmond, New York City, in his 80th year. He was born in that borough, had played in many churches there, and as real-estate operator had built several important business buildings. He is survived by two daughters and three sons.

### James Emory Scheirer

• died Oct. 27 at Colonial Park, Pa. He was born March 26, 1892, in Pinegrove, Pa., finished grammar-school work in South

Bethlehem, and turned at once to music, studying organ with W. W. Landis for a brief period and theory equally briefly with Dr. C. A. Marks and Dr. J. Fred Wolle, so that he was largely self-taught. His first position was with the First Presbyterian, Hokendauqua, following with churches in various other cities of Pennsylvania; returning to his native state after a few years in Atlanta, he became organist of Salem Reformed, Harrisburgh, where the funeral services were held Oct. 31.

He married Olive Marguerite Rauch in 1921 and they have three children. His father was a Methodist clergyman and a choirmaster. For a year he was in business; he served 19 months in the army air service during the war and was a pilot during the last seven months of the war.

Readers of T.A.O. will long remember Mr. Scheirer as the author of the only genuinely humorous articles ever written for the organ world, in which articles he became the creator of T.A.O.'s famous Miss Soosie and Dr. Pedalthumper. In furnishing information about himself fifteen years ago for these columns Mr. Scheirer recorded his chief recreation as "Getting a rise out of my wife—I promised to love, honor, and annoy her as long as we both shall live. I love canoeing if there is someone handy to do the paddling, and my chief hobby is bumming cigarettes"—none of which was truth, for his disposition and industry were above reproach, though he never could resist the temptation to see the funny side of life. He was not the slow, day-dreaming artist but rather the more modern type packed with energy. The organ world can't afford to lose men of his stamp.

### William L. Widdemer

• died Nov. 8 in Albany, N. Y., in his 66th year. He was a graduate of Albany Academy, Albany Law School, and Harvard University. For three years he was English examiner for the University of the State of New York, and for fifteen years he was a member of an Albany law firm. For many years he was organist of the Second Reformed, Albany.

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**Claude L. Murphree**

• of the University of Florida dedicated a new 2m 4-rank unit Nov. 3 installed by the University for practise purposes—to accommodate Mr. Murphree's increasing classes in the organ department; program will be found in the proper column of this issue. The organ's history in a nut-shell: "Last Monday morning at 8:00 a.m. up rolled a big truck with the organ; installation was completed Tuesday night; Wednesday the first lessons were given on it; Thursday the first recital!" In addition to his 21 piano and organ pupils, Mr. Murphree gives three radio programs each week, does outside recital work, and this season so far has been responsible for giving two engagements to guest recitalists and jointly responsible with the help of others in arranging two more. Says the U. of F. Alligator (student publication): "Funds for the organ were advanced by Mr. Murphree and will be repaid by fees of organ students who use it for practise."

**Eleven-Year-Old in Recital**

• Richard Ellsasser on Oct. 30 played the following in the Church of the Neighbor, Brooklyn: Bonnet's Variations, Beethoven's Minuets in G and E♭, Wagner's Traume, Bach's Toccata & Fugue Dm, Karg-Elert's Nymph, Yon's Primitive Organ, Stoughton's Chinese Garden, McKinley's Cantilene, Franck's Piece Heroique. Richard was a choirboy in Trinity Cathedral, Cleveland,

where at the age of nine he began organ lessons with Edwin Arthur Kraft; says Winslow Cheney, his present teacher: "Under Mr. Kraft his progress was amazing and at the age of ten young Richard gave his first recital in Trinity Cathedral." In July 1938 the boy came to New York to study with Mr. Cheney of the David Mannes School, and for his New York debut Mr. Cheney was successful in giving him a packed house and gaining newspaper attention for him from the critics. Unfortunately this report reaches us too late (Nov. 18) for lengthy attention here, if lengthy attention would be proper outside of newspapers. Mr. Cheney assures us the boy is worth all the attention the sensation-creating public has lavished upon him; we hope so. Time will tell.

**Illinois Wesleyan Conference**

• The third church-music conference presented by Illinois Wesleyan University, Bloomington, drew 324 registrants; 38 declared their major interest was organ, 115 singing, 30 choirmasters, 37 preachers, 13 music-committeemen, and 91 just 'friends' of music. Says Frank B. Jordan, head of the I.W.U. organ department:

"One of the greatest treats was the organ recital by Arthur Poister, who won a great place for himself before a capacity audience. It was difficult to pick out a high point in his recital, it was so uniformly high. Possessing perfect poise, remarkable facility,

and masterful musicianship, Mr. Poister kept the audience from the beginning to the end of the recital and proved himself one of the greatest masters of the instrument."

The conference was "a huge success in all ways" and the University is already looking to another conference next fall.

**Cantatas & Oratorios**

• Brahms' "Requiem" was given Oct. 30, St. George's, New York, by George W. Kemmer, choir of 60 adults.

Gaul's "Holy City," Oct. 9, Riverside Church, New York, Dr. Harold Vincent Milligan, paid chorus of adults.

Mendelssohn's "Elijah," in four parts, Oct. 2 to 23, St. Bartholomew's, New York, Dr. David McK. Williams, paid chorus of adults.

Mendelssohn's "St. Paul," Oct. 16, Dr. Milligan.

**Iva A. Spacht**

• "Ten years ago it was our happy privilege to secure . . . Iva A. Spacht" as organist, who, "working under many difficulties and discouragements, earnestly and courageously began her work . . . Instead of the original choir of 16 voices, she now has three vested choirs numbering one hundred, all doing fine work for the church." Thus did the minister and officers of Nativity Lutheran, Lancaster, Pa., pay tribute to their organist at the celebration of her tenth anniversary.

**Eldon Hasse**

First Congregational Church

Oak Park, Illinois

**E. Arne Hovdesven**

Wittenberg College

Springfield

Ohio

**John M. Klein**

Mus. Bac., A.A.G.O.

Broad Street Presbyterian Church

Columbus, Ohio

**Harry Welliver**

Mus. M.

State Teachers College

Minot

North Dakota

**Julian R. Williams**

St. Stephen's Church

Sewickley

Pennsylvania

**Dale W. Young**

Jordan Conservatory

Zion Evangelical Church

Indianapolis

Indiana

**Laurence H. Montague - A. A. G. O.**

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

Buffalo, New York

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y. for October, 1938.

State of New York ) ss

County of Richmond /

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests, Inc., New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of total amount of bonds, stock.) Organ Interests, Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

T. S. Buhrman, Editor.  
Sworn to and subscribed before me this 27th day of September, 1938.

(Seal)

Charles A. Wood.

(My commission expires March 31, 1939)

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Artists' Service

**G.O.S. Alumni**

• held its annual meeting in New York Oct. 24, with Roy Harris guest and speaker on Music of Today. Among recent new appointments announced by Guilman Organ School graduates was that of Roy Cregar, '07, to the First Presbyterian, Easton, Pa.

In connection with Norman Coke-Jephcott's course on junior choirs the School is having members of the boychoir of the Cathedral to act as a demonstration choir; the course continues till Christmas.

**One Every Five Years**

• According to the New York Times, Toscanini, having performed Howard Hanson's Second Symphony in 1933, presented another American: Samuel Barber's Adagio for Strings, and Essay for Orchestra, were performed in the Nov. 5 concert. This was the first time Mr. Toscanini gave any American a hearing since the N.B.C. engaged him for its Symphony broadcasts and makes a total of five Americans, according to the Times report, whom Mr. Toscanini gave a hearing in America. In the mean time, how many young Italians, how many young Germans, how many young Frenchmen did he present here?

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*for the coming month***December**

Boston: 1, Andre Marchal recital.  
Bridgewater, Va.: 8, Marchal recital.  
Detroit: 13, Orchestral Hall, Claire Coci as soloist with Orpheus Club.

22, 23, Orchestral Hall, Robert Elmore as soloist with Orchestra.

Eagle Rock, Calif.: 4, 4:00, Occidental College, Handel's "Messiah."

Hanover, Pa.: 4, 11, 18, 3:00, St. Matthew's Lutheran, J. Herbert Springer recitals.  
New York City: 5, Marchal recital.

11, 8:00, Emmanuel Baptist, Brooklyn, George Wm. Volkel, Handel's "Messiah"; 18, 4:30, annual candle-light service.

11, 8:00, First Presbyterian, Willard Irving Nevins, Bach musicale; 18, 8:00, Christmas pageant; 25, 8:00, Handel's "Messiah."

14, 8:30, Labor Temple, Paul Allwardt recital; 28, Robert Magin. These are part of the series of ten recitals in which one of the Widor 'symphonies' is the major work.

15, 8:30, Calvary Church, Vernon de Tar recital.

Oak Park, Ill.: 18, 7:30, First Congregational, Elsie H. Arendt director, Eldon Hasse organist, Bach's "Magnificat," with prelude of carols by junior and highschool choirs.

Philadelphia: 13, 20, Wanamaker Store, Robert Elmore in two Christmas recitals.

Reading, Pa.: 1, Robert Elmore recital for P.A.O.

Washington, D. C.: 28, 29, 30, M.T.N.A. 60th annual meeting. Organ session Dec. 29, 4:00, will include an address on the Cathedral organ, just installed, and a recital by Palmer Christian in the Cathedral. Dec. 30, 2:30, the session will discuss bills affecting music to be presented by the politicians at the next exhibition of idiocy by congress; the w.p.a. music activities will also be discussed; in addition to addresses by competent musicians there will be addresses by six politicians whose chief interest is in being re-elected; why the waste of time?

Williamsport, Pa.: 11, 9:00 p.m., P.A.O. meeting at the H. E. Corter residence; 19 and 24, First Presbyterian, Christmas organ-music broadcasts.

Wilmington, N. C.: 16, St. Andrew's Presbyterian, Frank A. Heberlein director, Paul Baltzer organist, Bach's "God's Time is Best," chorus of 72.

Radio: WNYC, Dec. 13, 1:00, George Wm. Volkel recital.

Radio: WJZ, beginning Nov. 28 Westminster Choir College presents a series of broadcasts, at 9:30 p.m., of "American music from Revolutionary times to the present, with great music of all nations," over the Blue Network, Dr. Williamson announcing the programs with comments, Carl Weinrich organist, two choirs directed by Harold Hedges and George Krueger, a string ensemble directed by Feri Roth, the Westminster quartet, and advanced students of organ and voice departments.

**Pietro A. Yon**

• gave the dedicatory recital Nov. 19 in the Jackling residence, Woodside, Calif.—the Kilgen organ featured in November T.A.O. He was the guest of the Jacklings for a few days and was assisted in the recital by Miss Virginia Allen.

Nov. 21 he gave a recital in the Auditorium, Portland, Ore., sponsored by St. Mary's Cathedral.

Nov. 23 he played a recital in the Cathedral of St. John, Boise, Idaho;

Nov. 25, in St. Joseph's Church, Butte, Mont.;

Nov. 28, St. Helen's Cathedral, Helena, Mont.;

Nov. 29, First Presbyterian, Great Falls, Mont.;

Dec. 4 he will play in the Church of Our Lady of Mt. Carmel, New York City; and

Dec. 12 he will conduct the music program for the Rev. George C. Ehardt's presentation of the 'Life of Christ' in St. Agnes' Church, New York.

**Miniature in Recital**

• Ernest White, of St. Mary the Virgin, New York, presented E. Power Biggs Nov. 21 in a recital to invited guests, on Mr. White's nine-voice two-manual baroque organ which Mr. Harrison and the Aeolian-Skinner Organ Company built for him some months ago.

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**Theodore Strong**

• has been appointed to head the organ department of the San Francisco Conservatory, succeeding the late Wallace Sabin. One of his early activities this season is a course of six demonstration-lectures showing the differences between organ, Everett Orgatron, and Hammond electrotone.

**La Salle, Ill.**

• Gilman Chase dedicated the Holtkamp organ in East Congregational Nov. 20. "This splendid instrument of twelve stops—none of which is reed—demanded just such a program," says Mr. Chase of: Stanley's Fancy, Bach's second movement from Sonata 4, Fantasia & Fugue Gm, Handel's Largo, McKinley's Cantilena, Bach's Now Rejoice Together, Our Father Which Art, The Old Year Has Passed, In Thee Is Gladness.

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Kimball Hall American Conservatory of Music Chicago, Illinois

**Kilgen Notes**

• St. Leo's R. C., Dorchester, Mass., has ordered a 2m for installation prior to Christmas; stop-tongue console, installation in rear gallery. This instrument is similar to the 2m organ Kilgen installed two years ago in Immaculate Conception Church, North Cambridge, Mass.

The following have purchased the new 'petit ensemble' since the list of sales reported in our November issue:

Bay City, Mich.: St. Hedwig's R. C.  
Cape Girardeau, Mo.: Grace M. E.  
Deer Park, Ohio: St. John's Lutheran.  
Green Valley, Ill.: St. John's Lutheran.  
Roanoke, Va.: Thurman & Boone Studios.  
St. Louis: Resurrection R. C.

**A.G.O. Notes**

• Cleveland: Northern Ohio presented Marchal in recital Oct. 19 in the Museum of Art. Nov. 21 Sister Alice Marie gave a lecture on Gregorian chant, with demonstrations by Sisters of Ursuline Academy.

New Haven: First event of the season was a recital in United Church, Oct. 3, by Robert Oldham.

New York: Headquarters held its "annual presentation dinner" Oct. 31 and awarded certificates to Walter N. Hewitt, E. Bronson Ragan, Clinton H. Reed, Mrs. N. V. Wheeler. Afterwards Herbert S. Sammond treated the air to the world's worst singing by leading the assembled organists in a "community sing." Giving them a taste of their own medicine? Good idea.

Scranton: Northern Penna. presented its 46th public recital Nov. 10—Clarence E. Heckler in St. Luke's.

Texarkana: C. Albert Scholin was presented in recital Oct. 17.

**N. Y. Philharmonic-Symphony**

• has appointed Dezzo d'Antalfy organist, succeeding the late Melchiorre Mauro-Cotone. Thus this noble American institution again finds no American organist worthy of this rather honorary position—in spite of the fact that in New York there are a dozen eminent American organists whose qualifications are of the highest. Evidently the only thing American good enough for the N. Y. Philharmonic-Symphony is the American audience able to pay in American dollars. Desider von Antalfy-Zsiross (as the excellent Macmillan Encyclopedia gives the name) is a Hungarian organist who came to America shortly after the First World War. When Mr. Hitler gets ready for the Second World War we shall have other good friends from abroad coming to take our best honorary positions. In 1922 G. Schirmer published four organ pieces by Mr. d'Antalfy.

**Fifth Annual Bach Festival**

• in Los Angeles was given Nov. 18 and 19, in the First Congregational, Arthur Leslie Jacobs conducting (as successor to the late John Smallman who founded the Festival in 1934). First event was a program of Bach's organ music played by Alexander Schreiner, and the last was the "B-Minor Mass." Third was a concert by harpsichord, violin, and flute. The second was a 'cantata program' including: "Praise Jehovah" (soprano solo); "Sound Your Knell" (contralto); "A Stronghold Sure" (chorus).

Admission was free; the festival is supported by the Bach Festival Foundation, which provides the necessary funds by patrons at \$10. each and associates at \$5. each.

**New York, N. Y.**

• The 3-27 Hall organ in the First Baptist was dedicated Oct. 30; see September page 328 for the stoplist.

**97 for Bach**

• New York City's own station WNYC had a little inside argument Nov. 15 between two members of the music faculty, the jazz-hater promising to attend a 'swing session' if the radio audience, at that particular hour and on the spur of the moment, would deliver 50 telephone calls for Bach's music. So the announcement was made and Bach drew 97 telephone calls to the station, more than 50 of which called for the Brandenburg Concerto, the piece that evidently started the argument. Does this mean put more Bach on our organ recital programs? No, it means listen to orchestral recordings, especially those by Stokowski, if we want to know how to make the public like Bach. Only then would it be safe to put more Bach before the public. Incidentally, those who like fine music should keep an ear on WNYC's various hours every day when good music is broadcast over our delightful little 'Fiorello's' station.

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First Church in Boston  
BOSTON MASS.



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2m.	5v.	5r.	23s.	295p.	55
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*Abbreviations: Article, Biography, Critique, Honors, Marriage, Nativity, Obituary, Position change, Review or detail of composition or product, Special series of programs or repertoire, Tour of recitalist, \*with photo.*

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## Organs & Buildings Housing Them

a—Article; b—Building photo; c—Console photo; d—Digest or detail of stoplist; h—History of old organ; m—Photo of mechanism, pipework, or detail; p—Photo of case or auditorium interior; s—Stoplist.

Calif., Oakland ..... First Unitarian, acs141, *Austin*  
Woodside ..... Jackling Residence, acmps373, 384, 389, *Kilgen*  
Del., Wilmington ..... St. Thomas, b161, *Moller*  
Ill., Chicago ..... St. Peter's R. C., s292, *Austin*  
La Salle ..... First Congregational, s253, *Holtkamp*  
Iowa, Des Moines ..... Central Presbyterian, s292, *Kilgen*  
Ottumwa ..... Niemeyer Residence, s328, *Kilgen*  
Kans., Lawrence ..... First Methodist, s142, *Reuter*  
La., Ruston ..... Trinity Methodist, s364, *Kilgen*  
Maine, Lewiston ..... Bates College Chapel, s142, *Estep*  
Mass., Cambridge ..... Harvard, Museum, amps89, *Aeolian-Skinner*  
Mo., St. Charles ..... Lindenwood College, s143, *Kilgen*  
St. Louis ..... Niehaus Residence, cp10, as23, *Wicks*  
St. Louis ..... Rickey Residence, c193, *Kilgen*  
Neb., Lincoln ..... Rudge Memorial Chapel, s292, *Lincoln*  
N. J., Atlantic City ..... Auditorium, m78, 103, *Midmer-Losh*  
Pemberton ..... Grace Episcopal, s102, *Holtkamp*  
N. Y., Great Neck ..... Longman Residence, c310, s328, *Moller*  
Newburgh ..... First Presbyterian, hp248, *Jardine*  
New York ..... Brooklyn Museum, abps279, *Aeolian-Skinner*  
New York ..... Church of Holy Name, abps157, 166, 171, *Moller*  
New York ..... First Baptist, s328, *Hall*  
New York ..... West End Synagogue, s219, *Austin*  
Rochester ..... Christ Church, achmps413, 422, *Buhl*  
Rochester ..... Emmanuel Church, c117, cp128, as136, *Holtkamp*  
Rochester ..... St. Simon's Episcopal, as101, *Buhl*  
Watertown ..... Elsworth Residence, amps211, *Mr. Elsworth*  
N. D., Minot ..... State Teachers College, as323, *Kimball*  
Ohio, Akron ..... Zion Lutheran, c229, *Hillgreen-Lane*  
Bowling Green ..... State University, s102, *Kilgen*  
Cleveland ..... St. James, ams322, *Holtkamp*  
Cleveland ..... St. Philomena's, m37, aps59, *Holtkamp*  
Cleveland ..... St. Stephen's, as104, *Holtkamp*  
Columbus ..... Broad Street Presb., c88, s94, *Moller*  
Columbus ..... Trinity Lutheran, s219, *Kilgen*  
Dayton ..... St. Paul's Lutheran, s253, *Hillgreen-Lane*  
Penna., Bala Cynwyd ..... St. John's, bp235, *Moller*  
Chambersburg ..... Wilson College, acs205, *Moller*  
Hamburg ..... Zion Union Church, s182, *Kilgen*  
Harrisburg ..... St. Stephen's, s25, *Moller*  
Lancaster ..... Trinity Lutheran, p301, *Tanneberger*  
Philadelphia ..... St. Mark's, s168, *Aeolian-Skinner*  
Philadelphia ..... Wanamaker Store, c1, *Wanamaker*  
Philadelphia ..... WFIL Studio, c346, *Kilgen*  
Pottstown ..... Custer Residence, acs284, *Estep*  
Pottstown ..... Emmanuel Lutheran, s364  
W. Va., Wheeling ..... Zion Lutheran, s253, *Kilgen*  
Wisc., Beloit ..... Second Congregational, as53, *Moller*  
Shorewood ..... St. Robert's, s26, *Kilgen*  
England, London ..... Buckingham Palace, as400, *Gray & Davison*  
York ..... Minster, p337, as347, *Harrison & Harrison*  
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### STOPLISTS FOR T.A.O.

To be worthy of anything better than idle curiosity stoplists should include the following details:

1. Wind-pressures.
2. Scales, materials, halving-ratio.
3. Mouth-width and cut-up.
4. Composition of mixtures.
5. Derivation of all borrows.
6. Complete list of accessories.

And for history's sake:

7. Date of installation.
8. Name of organist-consultant.
9. Author of scales, and finisher.
10. Details of blower, etc.



